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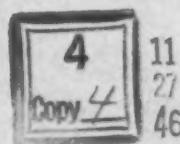
Quarterly Journal

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NO. 1



Canons of Selection

I

THE LIBRARY OF CONGRESS SHOULD POSSESS IN SOME USEFUL FORM ALL BIBLIOTHECAL MATERIALS NECESSARY TO THE CONGRESS AND TO THE OFFICERS OF GOVERNMENT OF THE UNITED STATES IN THE PERFORMANCE OF THEIR DUTIES.

II

THE LIBRARY OF CONGRESS SHOULD POSSESS ALL BOOKS AND OTHER MATERIALS (WHETHER IN ORIGINAL OR IN COPY) WHICH EXPRESS AND RECORD THE LIFE AND ACHIEVEMENTS OF THE PEOPLE OF THE UNITED STATES.

III

THE LIBRARY OF CONGRESS SHOULD POSSESS, IN SOME USEFUL FORM, THE MATERIAL PARTS OF THE RECORDS OF OTHER SOCIETIES, PAST AND PRESENT, AND SHOULD ACCUMULATE, IN ORIGINAL OR IN COPY, FULL AND REPRESENTATIVE COLLECTIONS OF THE WRITTEN RECORDS OF THOSE SOCIETIES AND PEOPLES WHOSE EXPERIENCE IS OF MOST IMMEDIATE CONCERN TO THE PEOPLE OF THE UNITED STATES.

From the Annual Report of the Librarian of Congress, 1940

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The Library of Congress Quarterly Journal of Current Acquisitions

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CONTENTS

	PAGE
Books and Memorabilia of Woodrow Wilson. VINCENT L. EATON...	2
Further Additions to the Kebler Collection. FRANCISCO AGUILERA...	7
The Papers of William Allen White. NELSON R. BURR.....	10
Buying Music in Germany. RICHARD S. HILL.....	15
Annual Reports:	
Fine Arts. ALICE LEE PARKER.....	29
Motion Pictures. JOHN G. BRADLEY.....	41

Published as a Supplement to the Annual Report of the Librarian of Congress

Books and Memorabilia of Woodrow Wilson

OUR Presidents of the United States for the most part have not been men whose lives were intimately associated with books. Two notable exceptions who come instantly to mind are Thomas Jefferson and Woodrow Wilson. The volumes of his personal library which Jefferson sold to the United States Government in 1815 are treasured possessions of the Library of Congress, not merely for their increasing rarity and for the historic part they played in restoring the Library after the ravages of the War of 1812, but for the support they lend to his rich manuscripts in throwing light on his life and encyclopedic interests. Now, through the generosity of Mrs. Woodrow Wilson, the Library of Congress has received some nine thousand books personally acquired by that other scholar-statesman throughout his lifetime, together with more than a hundred diplomas, medals, and messages of felicitation recording Wilson's varied achievements. These books and memorabilia will be housed on the second floor of the Main Building in a special room near the Rare Books Division where Jefferson's books are preserved.

Wilson's library, like Jefferson's, offers many interesting sidelights on the man himself, though of course it does not compare in information value with the enormous collection of his personal papers placed in the Library of Congress by Mrs. Wilson in

1939.¹ Wilson always declined to write an autobiography, preferring to cast his eyes forward rather than glance back over ground he had already trodden. Several times he tried to keep a diary, but, as in the case of so many of us with good New Year's resolutions, his perseverance gave way to other concerns. Once he observed that a man of letters might be better advised to preserve memoranda of his work as his diary instead of setting down the bare outside record of what happened to him, for "An itinerary of his mind might even more truly reflect his fortunes and encounters than any chronicle of events." In trying to reconstruct Wilson's entire life down to its last detail—as historians and biographers are wont to do with public men—every scrap of paper he wrote, everything he took in his hands, may yield some meaning. Thus his books, particularly those he used during the early period of his life, have some value in retracing the "itinerary of his mind."

Most of the volumes date from the last seventy-five years and there are few titles that might not be found in any fair-sized general collection. Wilson was far from

¹ The papers have been described in "The Woodrow Wilson Collection," by Katharine E. Brand, in the *Quarterly Journal of Current Acquisitions*. Vol. II, no. 2 (February 1945), pp. 3-10. Miss Brand helped the writer examine Wilson's books for this paper and her comments have been invaluable.

being an omnivorous reader, nor did he acquire books purely for their rarity.² Many items in his library are presentation copies, and it is clear from the occasional uncut pages that he did not read all of them. For his own reading he chose books by authors he had grown to respect, books from which he would derive personal enjoyment, books which might improve his knowledge in professional fields, and, above all, books which would sharpen his own ideas. In a letter which he wrote shortly after entering Johns Hopkins University occurs this passage:

The man who reads everything is like the man who eats everything: he can digest nothing; and the penalty for cramming one's mind with other men's thoughts is to have no thoughts of one's own. Only that which enables one to do his own thinking is of real value . . .

In his family circle, where reading aloud coupled with animated discussion was an almost everyday custom, Wilson at an early age learned the value of books as an aid to thought. Included in his library is what may well have been the first book he read entirely on his own, when he was about eleven years old. It is a copy of Parson Weems' life of George Washington (15th ed., Philadelphia, 1816), the didactically fanciful "cherry tree" biography which had also made an impression on the mind of young Abraham Lincoln. Many years later Wilson recalled reading this volume and mentioned "having thought, even then,

² Some rarities exist, of course. Among these may be mentioned a thirteenth-century manuscript Book of Hours and a four-volume handwritten treatise entitled *Traité de Paix* dating from the eighteenth century. An admirer gave Wilson a first edition of Edward Everett Hale's *The Man without a Country* (Boston, 1865), with Hale's signature pasted opposite the title page; Berkeley's *A Treatise concerning the Principles of Human Knowledge* (London, 1734) bears Richard Henry Lee's autograph; and there are copies of Sir Richard Steele's *Political Writings* (London, 1715), and Robert Beverley's *The History of Virginia* (London, 1722).

child as I was, that something doubtless more than common must have been possessed by that cause for which our fathers fought." Other volumes of history, literature, and theology which bear signatures of his parents and forebears may likewise have left a residual mark on his memory.

Noah Webster's *An American Dictionary of the English Language* (Rev. ed., Springfield, Mass., 1849), Mitchell's *Ancient Geography* (Philadelphia, 1870), and *The American Tune Book* (Boston, 1869) were among the books Wilson used between 1872 and 1874, when he was attending a small private school at Columbia, South Carolina or studying at Davidson College, near Charlotte, North Carolina. These contain a number of random scribbles, together with the youthful signature "Thomas W. Wilson"—the first of nearly a dozen ways in which he experimented with signing his books before finally deciding (in 1881) to omit his first name entirely. A copy of Herodotus which he studied at Davidson bears several neat insertions in Greek, a subject in which he was a competent but not particularly outstanding student; and he placed this bit of doggerel in a Latin-English lexicon some time during 1874:

Admonition.

Do not steal this book my gallant friend
for fear the gallows will be your end!

Thos. Wilson

In the autumn of 1875 Wilson entered Princeton College, from which he was graduated in 1879. The books in his library form an intellectual record of these fruitful years when he began to realize his capabilities, shape future plans, and crystallize a deep resolve to make the most out of his life. Politics and government became dominant passions with him, leading him to develop through careful training the talent for articulate expression which had been imbued in him since

childhood. In addition to his textbooks in algebra, geometry, and Greek,³ his library contains well-thumbed copies of such volumes as Theodore D. Woolsey's *Political Science* (New York, 1878), Henry Hallam's *The Constitutional History of England* (New York, 1877), and John Bright's *Speeches on Questions of Public Policy* (London, 1868). These and other volumes, particularly those dealing with British institutions and public figures, are extensively annotated according to the practice Wilson adopted during college days of marking in the margin passages deserving particular attention, writing down brief synopses for future reference, and adding lengthier notes in shorthand.⁴ Of particular interest is a copy of J. R. Green's *A Short History of the English People* (New York, 1877), bearing Wilson's signature, the date October 17, 1877, and copious annotations. This was to serve as a model for Wilson's *History of the American People*, published a quarter of a century later. From it, according to Ray Stannard Baker, Wilson drew an idea that was to influence his thinking considerably, the idea that American history in its development continued the slow evolution of democratic government which had been in progress in England through many centuries.

Other volumes dating from Wilson's undergraduate days include his own bound volumes of *The Princetonian*, the college magazine of which he was an associate editor for two years, and a copy of *Hamlet* bearing his signature coupled with the au-

³ According to an article he wrote for *The Princetonian*, June 7, 1877, Wilson was especially fond of the orations of Demosthenes during this period.

⁴ Wilson used the Graham system, an offshoot of the Pitman method. He learned it carefully, lesson by lesson, when he was about sixteen years old and used it during most of his lifetime for composing papers and making personal notes.

tographs of eight of his classmates. Climaxing this period of his life is his college diploma, a simple Latin document awarding a Bachelor of Arts degree to "Thomas W. Wilson," strikingly unpretentious compared to the elaborately engrossed and illuminated honorary sheepskins he was to receive from many universities in later years.

After graduating from Princeton, Wilson studied law at the University of Virginia, then hung up his shingle in Atlanta, Georgia, in 1882. This venture did not prosper, and in the fall of 1883 he applied for admission to the graduate school of Johns Hopkins University, determined by now to follow his bent for history and political science. A number of interestingly annotated volumes date from this phase of his activities. They include Minor's *Institutes of Common and Statute Law* (Richmond, 1876-78), *The Federalist* (Hallowell, Va., 1852; see illustration), and Chitty's *Blackstone* (Philadelphia, 1855), the last two forming part of a collection presented to Wilson by his uncle, James Bones, to start him on his legal career. Walter Bagehot's *The English Constitution, and Other Political Essays* (Rev. ed., New York, 1882), which he bought in 1883, was a work he particularly admired, its influence being reflected in his first and perhaps his most important book-length study, *Congressional Government*, published two years later. To Wilson, Bagehot represented the best type of what he described as the "literary politician"—the man who, studying institutions keenly, could analyze their virtues and faults effectively and describe them with telling grace, yet himself remain above the dubious battle of partisanship. This was not unlike the way Wilson was to conduct his own life until, in 1910, he was called irresistibly to take an active part in political affairs.

During the early eighties Wilson began reading English literature with much more

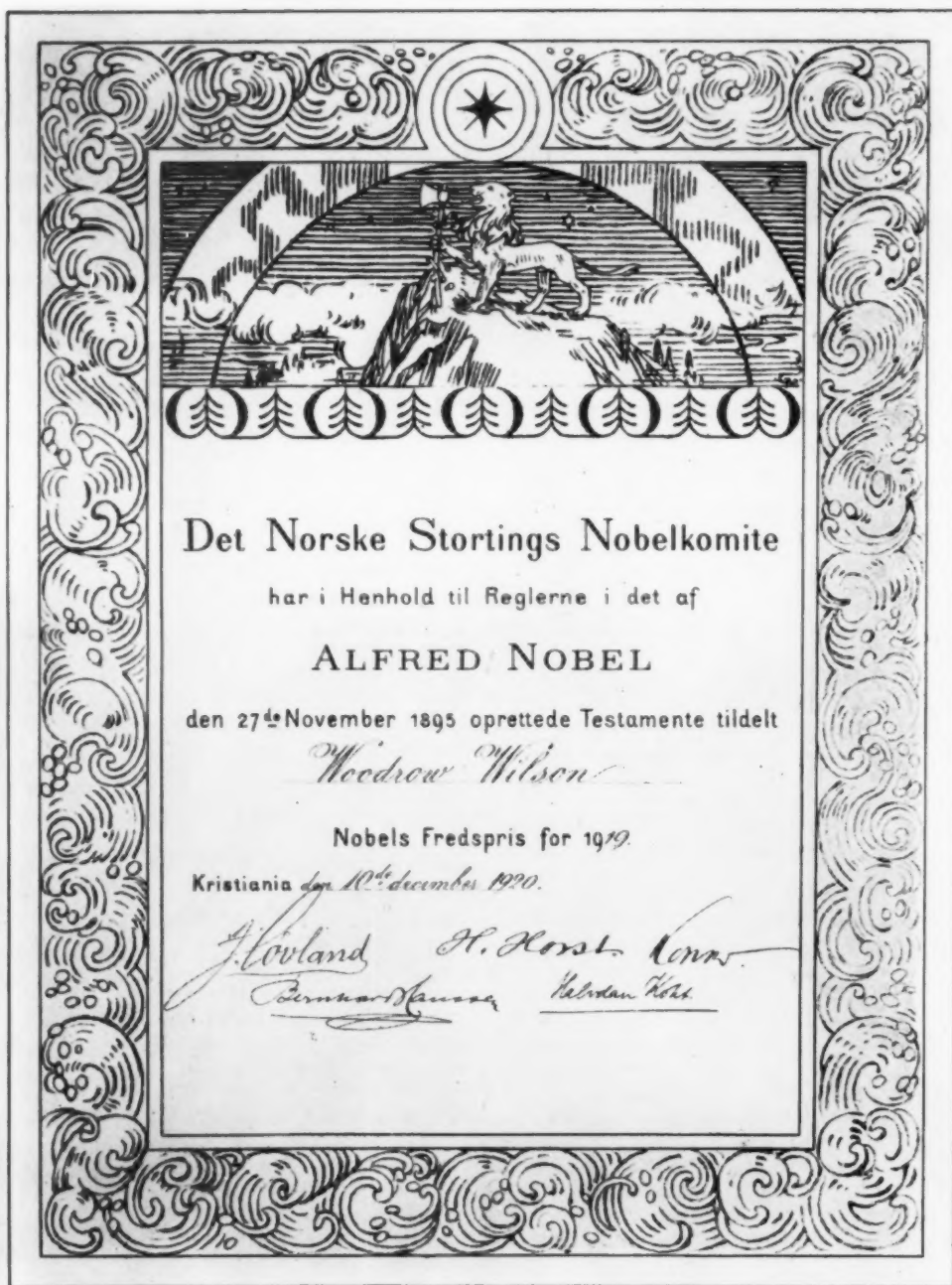
erate proprietors of land prevail in both; nor, is this less the case in the senate, which consists of a smaller number, than in the assembly, which is composed of a greater number. Where the qualifications of the electors are the same, whether they have to choose a small or a large number, their votes will fall upon those in whom they have most confidence; whether these happen to be men of large fortunes, or of moderate property, or of no property at all.

When the
votes of the
people are
left free,
each class
will not be
a matter of
fact, but
presented by
one of them
own number.
Landholders,
merchants,
and members
of the learned
and professional
classes, represent
each all the
interests of
every com-
munity.

It is said to be necessary, that all classes of citizens should have some of their own number in the representative body, in order that their feelings and interests may be the better understood and attended to. But we have seen that this will never happen under any arrangement that leaves the votes of the people free. Where this is the case, the representative body, with too few exceptions to have any influence on the spirit of the government will be composed of landholders, merchants, and men of the learned professions. But where is the danger that the interests and feelings of the different classes of citizens will not be understood or attended to by these three descriptions of men? Will not the landholder know and feel whatever will promote or injure the interest of landed property? And will he not, from his own interest in that species of property, be sufficiently prone to resist every attempt to prejudice or encumber it? Will not the merchant understand and be disposed to cultivate, as far as may be proper, the interests of the mechanic and manufacturing arts, to which his commerce is so nearly allied? Will not the man of the learned profession, who will feel a neutrality to the rivalships among the different branches of industry, be likely to prove an impartial arbiter between them, ready to promote either, so far as it shall appear to him conducive to the general interest of the community?

If we take into the account the momentary humors or dispositions which may happen to prevail in particular parts of the society, and to which a wise administration will never be inattentive, is the man whose situation leads to extensive inquiry and information less likely to be a competent judge of their nature, extent, and foundation, than one whose observation does not travel beyond the circle of his neighbors and acquaintances? Is it not natural, that a man, who is a candidate for the favor of the people and who is dependent on the suffrages of his fellow-citizens for the continuance of his public honors, should take care to inform himself of their dispositions and inclinations, and should be willing to allow them the proper degree of influence upon his conduct? This dependence, and the necessity of being bound himself, and his posterity, by the laws to which he gives his assent, are the true, and they are the strong chords of sympathy, between the representative and the constituent.

|| There is no part of the administration of government that re-



The Nobel Peace Prize Certificate Awarded to Woodrow Wilson in 1920.

zest than he had displayed in his college years. He bought the volumes in the "English Men of Letters" series almost as soon as they came from the press and frequently marked passages that struck his fancy. Wordsworth became one of his favorite poets. A touching remembrance of Wilson's law partner, Edward Ireland Renick, is a slim volume on Wordsworth from Renick's personal library bearing this manuscript note: "Presented to me after his death, in pursuance of his request that I be given some souvenir of him from among his books. W. W."

When Wilson applied for admission to the graduate school of Johns Hopkins University in 1883, he reported himself as "prepared to be examined" upon a number of broad subjects in the fields of history and government. One of these was American colonial history, and he cited Henry Cabot Lodge's *A Short History of the English Colonies in America* (New York, 1881) as an authority with which he was well acquainted. The volume has survived in Wilson's library, as has another study by the young scholar who was to become his bitter political opponent, Lodge's *Alexander Hamilton* (Boston, 1882). It is quite clear from the way their contents are marked that Wilson read them closely.

With a few stray exceptions, Wilson seems to have stopped annotating his books extensively during the middle eighties, although for many years he continued to sign his name in them (frequently adding the date of acquisition). The thousands of volumes which he acquired during the years at Bryn Mawr (1885-1888), Wesleyan University (1888-1890), and Princeton (1890-1910), reflect his active interests in American and English government, history, and literature, and form the working tools for much of what emerged in his writings and lectures. There was a period during the early nineties, for example, when he made a study of German legal in-

stitutions and purchased a number of ponderous Teutonic tomes to support his researches. One book which must have impressed him considerably is *The Philosophy of Wealth*, by John Bates Clark (Boston, 1886), the last page of which bears Wilson's date "Aug. 26, 1887." Of this stimulating contribution to economic thinking, an attempt to resolve the increasing struggle between organized capital and organized labor through a re-evaluation of human endeavor, he wrote as follows: "I feel that it has fertilized my thought . . . in the field of practical politics in which my special studies lie and that, besides refreshing me with its original views and methods, it has cheered me not a little by its spirit—its moderation and Christianity . . ."

Occasionally Wilson's everyday doings can be detected in these volumes. Several well-worn Bibles attest to his religious habits. Volumes of contemporary poetry and essays, both light and serious, are evidence of the keen enjoyment he got from current literature. Many of the books he was fond of reading aloud in his family circle are also present. His own publications appear to some extent but not with bibliographic completeness. Most interesting from a student's point of view is a copy of the 1889 edition of *The State: Elements of Historical and Practical Politics*, containing careful manuscript notes for the revised edition which appeared in 1898. (To his friends Wilson later characterized this as a "dull fact book.") There is also a *Catalogue of Princeton University* for 1903-1904, with pencilled notations of changes to be made in the next issue.

Of particular note for the period when Wilson served as Governor of New Jersey and President of the United States are numerous volumes inscribed to him by friends and admirers. Typical is a two-volume collection of William Jennings Bryan's speeches presented by the author to "Governor" and Mrs. Wilson, suggesting

the increasingly warm ties between the two men which developed after their first meeting in 1911; it was Bryan's ultimate support of Wilson which helped decide the Democratic presidential nomination in 1912. A German version of *The State* inscribed by the translator to Wilson is dated 1913, one year before the outbreak of war in Europe. Autographs of Josephus Daniels, Newton D. Baker, and other statesmen who served under Wilson are to be found in books addressed to the President, together with numerous authors' presentations.

The diplomas and memorabilia which accompany the library include much that is of interest for this crowning period of Wilson's career. Indicating the respect in which he was held as scholar, man of letters, and statesman, are thirteen of the many honorary degrees conferred upon him by American and European universities. There are, too, memberships in distinguished learned societies, elaborately ornamented certificates proclaiming him an honorary citizen of various European cities, and complimentary addresses from groups working on behalf of the League of Nations and world co-operation. Many of these were proffered to Wilson during his journeys overseas for the Peace Conference, and an especially interesting set of volumes contains thousands of signatures presented to him in homage while he was in France.

Both the certificate and the gold medal awarding the Nobel Peace Prize for 1919 to Woodrow Wilson are also present; the certificate is dated December 10, 1920, shortly before his second term of office expired. (*See illustration.*) Under the Constitution Wilson felt bound to accept no decoration from a foreign government while he was President. In 1922, however, he consented to receive the Polish Order of the White Eagle at a quiet ceremony in his Washington home; this tribute from a grateful nation gains added interest from the fact that it is the only one of its kind in the collection.

To the student, who must steep himself in all that can be associated with his subject, these books and memorabilia of Woodrow Wilson will have special significance. Most of us, however, will need to go no further than his bookplate for a satisfying insight into the man. Set among shelves of well-used volumes is this revealing inscription:

Ex libris
Woodrow Wilson
Counsel and Light
Knowledge and Vision
And Strength and Life and Pleasure Withal

VINCENT L. EATON
General Reference and
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Further Additions to the Cervantes Collection

THE notable contributions to the Cervantes collection in the Library of Congress made by Mr. Leonard Kebler in 1944-45 have twice been the subject of articles in this *Journal*.¹ To these descriptions of twenty-one rare editions of *Don Quixote* can now be added an account of the thirty-seven *Quixotes* which constitute the remainder of Mr. Kebler's gift and lend even greater prestige to the Library's holdings of these texts. This group is of interest to students of the iconography of *Don Quixote* and is particularly important in that it contains thirteen editions of the seventeenth century—the period in which Cervantes' masterpiece underwent so many vicissitudes of title and text (including even a Hollywood-like transformation to a happy ending).

Five of these thirteen editions are in the original Spanish (Madrid, 1647, 1668; Brussels, 1662, 1671; Antwerp, 1673); three are German translations (Frankfurt, 1669; Basel and Frankfurt, 1683; Nuremberg, 1696); three are Dutch translations (Amsterdam, 1669, 1696, 1699); one is Italian (Rome, 1677); and one French (Amsterdam, 1696).

The 1647 issue in the original Spanish is the third edition of the complete work, that is, it comprises both Part I and Part II. Like the copies in the Boston Public Li-

brary, the British Museum, and the Barcelona Central Library, the Kebler copy is a single volume, while the copies in the Hispanic Society of America and the Madrid National Library are in two volumes, but have the same number of leaves. In the Kebler copy, the title at first glance seems to read *INCENIOSO* instead of *INGENIOSO* (and is so recorded on the printed L. C. catalog card), but it seems safer to assume that this is because of a slightly broken type. This 1647 Madrid edition is the first one to omit Cervantes' dedication of 1605 to the Duke of Béjar in Part I and the 1615 dedication to the Count of Lemos in Part II. Except for these omissions it is an exact copy of the 1637 edition. Part I is still divided here into four "*partes*," just as it was in 1605, presumably in imitation of the romances of chivalry Cervantes was superficially parodying. It was not until 1780 that this division was abandoned by no less an authority than the Royal Spanish Academy in its edition of that year. The Reverend John Bowle did the same in his notable critical edition of the following year, published in Salisbury, England.

The Brussels edition of 1662 has the distinction of being the first edition in Spanish which had plates (most of them copied from the two-volume Dutch edition of 1657, one volume of which was included in the first portion of Mr. Kebler's gift). It has another distinction (which is somewhat questionable) of being the first to change the original titles to a single inclusive one, *Vida y hechos del ingenioso caballero Don Quixote de la Mancha*; this

¹ Francisco Aguilera, "The Kebler Addition to the Don Quixote Collection," *Quarterly Journal of Current Acquisitions*, Vol. II, no. 2 (Feb. 1945), pp. 11-22. Edwin B. Knowles, Jr., "A Rare Quixote Edition," *Quarterly Journal of Current Acquisitions*, Vol. III, no. 2 (Feb. 1946), pp. 3-5.

was adopted in a great many later editions, to the dismay of orthodox purists such as Juan Suñé Benages.² The division of Part I into four smaller parts is here carried over into Part II, which makes the Brussels editor more Cervantist than Cervantes. This practice was subsequently imitated by a number of editors.³

The Madrid 1668 edition is a reprint of the one published in the same city six years earlier. The title page of Part II is still dated "1662" through the printer's failure to make the necessary alteration. The title of each part goes back to the original form. The 1662 and 1668 Madrid editions are held in high esteem as the most adequately edited of the time. Their two-column text, however, cannot elicit like praise for readability.

The Brussels 1671 edition is a reprint of the one published in 1662 in the same city, which we have already described. To what extent its plates differ from those of the earlier issue is a subject which will require careful study of conflicting opinions.

The Kebler copy of the Antwerp 1673 edition, like the few other known copies, bears in volume 2 the date "1672." It is also a reprint of the 1662 Brussels edition, but it differs both from this and from the one dated 1671 in that it includes a statement transferring the publishing *privilegio* from the heirs of Juan Mommartre to the Verdussen firm.

² The original titles were: for Part I, *El ingenioso hidalgo Don Quixote de la Mancha*, and for Part II, *Segunda parte del ingenioso caballero Don Quixote de la Mancha*. Juan Suñé Benages in his annotated edition of the novel (Barcelona, 1932) protests against any alteration of the Cervantes-given titles, as well as against the now universal practice of doing away with the division of Part I into four "parts."

³ Since 1780 the standard practice has been to divide each of the two main parts of the work into chapters—52 for the first, 74 for the second.

The German translation of 1669, published in Frankfurt, is the third edition of the first German version, which covered only the first twenty-two chapters of Part I, while the 1683 item, published in Basel and Frankfurt, is the second edition of the first complete German translation (1682). The translator, one "J. R. B.," claims that he has followed the original Spanish text with some aid from the French version of Filleau de Saint Martin.

The Nuremberg 1696 item is not properly *Don Quixote*, but a German translation of Filleau de Saint Martin's "continuation" of Cervantes' story, first published in French in 1695, as the last of the five volumes of *Histoire de l'admirable Don Quichotte de la Manche*. Juan Givanel i Mas calls this continuation "a series of ridiculous adventures."⁴

The Dutch editions of 1669 and 1696 are reprints of Lambert van den Bos' translation, first published in 1657. The one dated 1696 is not the third edition, as the cover states, but the fourth, since the third appeared in 1670. The 1699 edition, also included in Mr. Kebler's gift, is the same Van den Bos translation revised by Godofridus von Broekhuysen.

The Rome edition of 1677 is a combination of the first edition of Part I, published in 1622 with the verses untranslated, and the Part II which first appeared in 1625. It is the first illustrated Italian translation, but the plates are copies of the Dutch edition of 1657.

The last seventeenth-century item is the Amsterdam edition of 1696, of five volumes in three, which contains Filleau de Saint Martin's French version of *Don Quixote* plus his bold "continuation." It is interesting to note that in his translation the enterprising Filleau de Saint Martin omitted the last chapter in order to

⁴ *Catàleg de la Col·lecció Cervàntica . . .*, Barcelona, Institut d'Estudis Catalans, 1916. Vol. 1, p. 142.

eliminate the Don's death and thus be in a position to continue the story. The second volume of the Kebler copy has the imprint date 1595, which is obviously an error for 1695. This copy and the one at the Barcelona Central Library seem to be the only known complete sets of this edition.

The remainder of the *Quixotes* presented to the Library by Mr. Kebler includes twenty-four nineteenth- and twentieth-century items, representing sixteen foreign languages. We shall mention first the 1818-1819 Stockholm edition in four volumes, which is the first complete Swedish translation; this was made by Jonas Magnus Stjernstolpe from the Spanish Academy edition of 1780. It includes a few pages of notes and a life of Cervantes based on Gregorio Mayáns y Siscar's biography. Another Swedish edition, of 785 pages (Stockholm, 1857), is the work of a translator identified only as "A. L." Two Polish translations (Warsaw, 1855, 1899) are the work of Walenty Zakrzewski, who omitted the preliminary poems. Three different Russian translations (St. Petersburg, 1831 and 1873, and Moscow, 1904) are the work respectively of Chaplet, V. Karelina, and N. B. Tulupova. The second one mentioned is a translation of the complete text, from the original Spanish. A Danish item (Copenhagen, 1880) is a 22 chapter condensation for the young translated by Anna Winkel Horn from the French.

Hungarian is represented by two editions (Budapest, 1875 and 1900), both the work of Györy Vilmos; the second of these is an abridgment. Greek is represented by I. Skylissēs' translation (Tephlis, 1864), from the French of Florian, limited to fifty of the fifty-two chapters of Part I and fifty-five of the seventy-four chapters of Part II. There are also a Finnish translation by Juho Aukusti Hollo, in two volumes in four, published in Porvoo, in 1927-1928, and a

Slovenian translation by Stanko Leben, in one volume, published in Ljubljana in 1935.

The thirteen items just mentioned, as well as eleven more briefly reported below, require considerable analysis by Hispanists acquainted with languages not usually associated with the study of Cervantes. Similarly, they require careful investigation of the holdings of various libraries which, because of the war, have not had the opportunity to report on additions to their Spanish collections in the last few years.⁵

In order of language, the following items complete the Kebler gift:

Bulgarian: Sofia, 1925, 1 vol.; Croatian: Zagreb, [1931], 1 vol.; Estonian: Tartu, 1924, and Tallinn, [1923], 1 vol.; Hebrew: Jerusalem, 1920, 1 vol., and Berlin, 1923-1925, 4 vols.; Japanese: Tokio, 1927, 1 vol.; Malayan: Batavia, 1933, 1 vol.; Russian: Moscow, 1895, 2 vols. in 1; Yiddish: Warsaw, 1911, 1 vol.

Included also is a three-volume edition in English printed in embossed type for the use of the blind, Boston, 1896.

Thanks to Mr. Kebler's gift, the Library of Congress has now one of the most significant *Don Quixote* collections to be found in Europe or America. The shelves of the Hispanic Foundation and the vaults of the Rare Books Division should prove most rewarding to students of the original text, and to those studying the translations and the iconography of Cervantes' masterpiece.

FRANCISCO AGUILERA

Assistant Director, Hispanic Foundation

⁵ The publication in Spain of a catalog of Cervantes' works exhibited this year at the National Library of Madrid to celebrate the 330th anniversary of his death has been announced in *Bibliografía Hispánica* for July, 1946: *Exposición Cervantina en la Biblioteca Nacional para conmemorar el CCCXXX aniversario de la muerte de Miguel de Cervantes Saavedra. Catálogo*. Madrid, Dirección General de Propaganda, [Imp. P. López], 1946.

The Papers of William Allen White

THE files and letter books of William Allen White are now safely lodged on the shelves of the Library of Congress, where he wanted them to be.

The "Sage of Emporia" and Archibald MacLeish, the former Librarian of Congress, knew and liked each other. One day Mr. MacLeish wrote a letter to Emporia, asking whether his friend would be willing to designate the Library of Congress as the permanent home for his papers. The editor and novelist replied that he would feel honored to have the Nation, through the Library, become the custodian of the records of his life and work. And there the matter rested for several years.

Early in 1944 Mr. White died, to the deep and genuine regret of millions who for many years had read his books, relished his comments on the political passing show, and looked up to him as an oracle of American ideals. He left to Emporia an imperishable memory, for in some ways he had been Emporia. Probably not more than a dozen people, however, were fully aware of how large a record he had bequeathed to the Nation.

Mr. White died in the full press of the war which he saw as a struggle to preserve the American democratic way of life. It was not until after the close of hostilities that the Library began to lay plans for making an inventory of the papers and conveying them to their permanent home. Early this year arrangements were made to in-

spect the collection, and the author of this essay was directed to visit Emporia, survey the papers, and arrange for their transportation to Washington.

There is a popular impression, furthered by one of his favorite pictures of himself, that Mr. White sat all the time at a big desk, which was always in the condition of a hoorah's nest. Consequently my colleagues supposed that I would "find things in a terrible mess," and I was half prepared for such a discovery.

But it didn't turn out that way. The picture of "Will" White in a comfortably disordered office gives no idea of the care with which he preserved his papers. It must not be forgotten that newspaper work is not all writing editorials for the purpose of removing skins neatly and expeditiously. It means a lot of business drudgery, and it is always well to have copies of business letters. An editor, if he is a really good one, soon gets to know a lot of literary people with whom he exchanges letters and sometimes playful or salty notes. He is generally more or less interested in politics, and in politics it is more than advisable to keep a record of what you write and say. "Will" White was a literary man in his own right and a good business manager of his paper. He reported almost innumerable political conventions and corresponded with a multitude of politicians and statesmen, from the Presidents of the United States right down

to the "grassroots" organizers of the Bull Moose Movement of 1912 in Kansas.

It follows that he had to have some order in his papers—and he did. He saved all letters written to him as well as copies of letters he wrote, great masses of newspaper clippings, programs of dinners he attended (including some in his honor), and literature about his trips to Europe, the Orient, and the Caribbean. When he got over the first difficult hurdles of running the *Gazette* as a paying proposition, he had a secretary. To his successive secretaries, including several who are still living, we owe the orderly arrangement of his correspondence.

On the first morning of my visit, Mrs. White took me to her husband's big book-lined library and workroom, on the second floor of the house. Just outside the door is the closet where she had stored that portion of his papers which she had been arranging since his death. The shelves were packed with large cardboard cartons, such as one sees around grocery stores, and all were chock-full of miscellaneous papers and letters, sorted and filed "since Will went away." During the following week, while making an inventory of this collection, I discovered how much one extraordinarily vital man can accumulate during fifty years as newspaper editor, literary critic, reviewer, biographer, poet, novelist, and political adviser, with a host of friends and admirers—and some opponents.

The most valuable portion of this miscellany is the hundreds of letters from Presidents of the United States, starting with "T. R." and coming down to "F. D. R." One tin box, which Mr. White used as a safe deposit, contained many signed letters from Theodore Roosevelt and others, relating to politics from 1897 to 1939. Many of "Teddy" Roosevelt's letters were written in the offices of the *Outlook*, which he served as editor and contributor after his reluctant retirement from the Presidency. The same box contained telegrams

regarding the Bull Moose campaign of 1912, letters and telegrams regarding patronage and appointments, and some charming personal notes. The contents of this box revealed many details of Roosevelt's political career and personal life, for some of the letters are as unrestrained as only "T. R." could be. Mingled with them were letters from Albert J. Beveridge, Albert Bigelow Paine, Frederick Funston, Josephus Daniels, Hiram Johnson, Herbert Hoover, Franklin D. Roosevelt, Meyer Lissner, and John A. Kingsbury.

One large carton contained only originals and neatly typewritten copies of letters from Presidents Theodore Roosevelt, Taft, Wilson, Harding, Coolidge, Hoover, and Franklin D. Roosevelt. In all, there were nearly three hundred originals, copies of letters, and telegrams, constituting a collection which few other private citizens of the United States could have accumulated.

One would have expected to find in this miscellany a considerable mass of original manuscripts by Mr. White. There are some, nearly all dating from his early years as an author. Many years ago a fire nearly ruined his home, destroying a large quantity of the manuscripts which he and Mrs. White had been carefully saving. The result is that although there are many drafts of his various works, they are generally typewritten on yellow paper, with corrections and interlineations in his hand or Mrs. White's. His later life was too crowded and his mind worked too fast to permit dawdling over handwritten drafts. Like many newspaper men, he often sat down to a typewriter and simply wrote out of the fullness of his mind, then revised, and finally had a clean copy made. Sometimes he dictated to a stenographer. In the great mass of drafts, the amount of handwritten material therefore is comparatively small, consisting of fragments of early works like the "Boyville" stories, and verses, which at one time he spun out by

the ream. Among the interesting drafts, scattered through the boxes, are those of his famous novel, *In the Heart of a Fool*, of his political sketches, *Masks in a Pageant*, and of his life of Calvin Coolidge, *A Puritan in Babylon*.

An enumeration of all the interesting items in the miscellanea would be intolerably tedious. There are proof sheets, with proofreaders' marks and some of his and Mrs. White's corrections; letters from friends of Woodrow Wilson in preparation for a biography; newspaper and magazine clippings and reviews; printed and typewritten material relating to trips abroad; programs; menus of dinners; and several large scrapbooks of clippings and reviews, including one neat volume which belonged to Mr. White's very methodical mother.

By bulk this is only a minor fraction of the White papers. The Presidential letters have now been sent to the Library of Congress, in accordance with Mrs. White's expressed wish, but most of the miscellanea at the house have been reserved for further sorting, as it is intended to give some memorabilia to institutions in Kansas that felt a great pride in the native son: the College of Emporia, the Teachers College there, the University of Kansas, and the State Historical Society.

All previous discoveries were dwarfed by the vast bulk of the letter file boxes and letter books. These had been removed from the Gazette Building (where fire threatened and termites were already getting in their deadly work) and were deposited in a large bank vault. The office manager of the *Gazette*, "Gene" Lowther, who practically grew up with the paper, took me to the vault at the start of the second week, after I had nearly finished a survey of the miscellaneous collection at the house. He swung the massive door, and snapped on the light, and there was more—a lot more—of the life of William Allen White. Letter boxes lined two of

the walls half way to the ceiling, and another stack rose in the center of the floor. There was also an impressive pile of letter books.

After some explanation about how the material had been arranged, I was left alone with the life and letters of "Will" White. I counted: four hundred and one letter file boxes, including eighty-two of double size, stuffed to capacity with incoming and outgoing letters dating from 1909 to 1944. Fifty volumes of outgoing letter books contained over thirty-four thousand pages of letter-press copies dating from 1899 to 1920. I was assured that this collection, which proved to weigh about a ton and a half, was practically complete. One letter book is missing, covering September 8, 1900, to March 21, 1901. This may be laid to the appetite of the termites, who also penetrated three file boxes: August–November, 1912, one box in 1926, and one in 1927.

The letter copies, made on onionskin paper, generally are in good condition, considering their age and the fact that they were frequently consulted in the course of Mr. White's highly varied business. They include personal, business, and political letters and are all indexed by the names of correspondents, both persons and firms. Owing probably to filing conditions, they are not always strictly consecutive by date, and some overlap considerably.

As it would have been hopeless to attempt a complete analysis of all the volumes, I selected certain ones from significant periods of Mr. White's career to get a general idea of the value of his correspondence. Three volumes, 1899 to 1903, cover the period when he had emerged into national fame and had begun his long association with prominent political and literary persons. They include about two hundred and fifty letters to persons who then or later made their marks in Kansan or American history, such as General Rus-

United States Senate,

WASHINGTON, D.C.

Madison, Wis., November 6, 1908.

Hon. William Allen White,
Emporia, Kansas.

Dear Will:

I am grateful to you for your good letters assuring me of your cooperation in making my forthcoming weekly a success. I shall surely take advantage of your kindness and call upon you for an occasional article. A letter from your pen about the progress of affairs in Kansas would be fine to run in the first issue. We hope it get it out on the first of January. If you could get the article to us two or three weeks before that time, it would help us in the makeup.

I note that a copy of the Wisconsin primary law for which you asked, was sent upon receipt of your letter.

Your heartfelt wish that Cannon had been defeated meets with a sincere echo from all true believers in representative government. I am confident however, that the general results of the election indicate a steady advance of progressive ideas, although in some individual cases they may have received a temporary set back.

It was kind of you to enclose that letter from a patriot.

Have you answered his question with regard to sending in subscriptions, or shall we do that?

"Fighting Bob" plans to invade Kansas, with "Will" White as part of his fifth column. The "paper" mentioned in the P. S. was *La Follette's Weekly Magazine*, which began on Jan. 9, 1909, as the Progressive champion's personal campaign organ. Rejected by the Republican National Convention in 1908, La Follette planned to secure the nomination in 1912, and hoped to win White's support. [Reproduced by permission.]

WAW-2

Thanking you again for your great kindness, I am
Yours most sincerely,

Robert M. La Follette

Is it possible that the imperial
gang got Boston? The Sultan from
Hawaii reports the legislature in
Boston. You have a gang there, to
as low down fellows as any
state in the Union can put
up and it is necessary to smash
them all the while. All get
in some work there next
summer on the platform
I am going to try might-
hard to have copies of
my paper in every township
in the State. Rob.

THE WHITE HOUSE
WASHINGTON

PERSONAL

June 14, 1938.

Dear Bill:-

That is a perfectly joyous letter of yours. What a mess! And I might add: What a menace!

You and I are often in the same fix as my Dutchess County brickyard colored "pusson" who took \$4.00 from the Republicans and \$2.00 from the Democrats and almost voted the Democratic ticket on the ground that it was the more honest, but ended by staying away from the polls altogether after he was given a pint of liquor by the Prohibitionist leader.

It sounds to me like a situation in which the President of the United States cannot help in either Party either way -- at least for the moment.

Knowing T. R. and F. D. R. you will realize what a momentous admission that is!

In any event, let me know at any time if you think I can help -- sub-rosa or out loud.

I am off on a cruise in July and I know the old health is holding up because I have not bitten off the heads of any of the office staff for months.

I like that editorial of yours. Can't you bribe the New York Times and the Herald Tribune to run them occasionally?

My best wishes to you,

As ever yours,

Franklin D. Roosevelt

William Allen White, Esq.,
The Emporia Gazette,
Emporia,
Kansas.

A typically playful-serious letter from President Franklin D. Roosevelt, when he and White were deeply concerned by fascist movements in America. It is interesting to see the President adopting the popular "F. D. R." As in many of his letters, the sting is at the end. [Reproduced by permission.]

sell A. Alger, Ray Stannard Baker, Albert J. Beveridge, Joseph Bucklin Bishop, William E. Borah, Robert Bridges, Joseph L. Bristow, Nicholas Murray Butler, William Jennings Bryan, Arthur Capper, George B. Cortelyou, Charles Curtis, Charles G. Dawes, F. N. Doubleday, Frederick Funston, the Reverend Washington Gladden, Herbert S. Hadley, Mark Hanna, "Ed" Howe, Philander C. Knox, H. H. Kohlsaat, Henry Cabot Lodge, George H. Lorimer, S. S. McClure, Paul Morton, Victor Murdock, Walter H. Page, Theodore Roosevelt, Arthur Scribner, Ida Tarbell, Booth Tarkington, and Senator ("Pitchfork") Ben Tillman.

One period of supreme importance in Mr. White's career is that of the Progressive Movement, especially the year 1912. Two volumes in that year cover the period from January 25 to November 5—the exciting months of the Bull Moose primary and Presidential campaigns—and contain letters to such important Kansan and national political leaders as Henry J. Allen, Albert J. Beveridge, Joseph L. Bristow, Arthur Capper, Edward P. Costigan, Senator Joseph Dixon, J. N. Dolley, Herbert S. Hadley, Medill McCormick, Victor Murdock, Carroll S. Page, George W. Perkins, Amos and Gifford Pinchot, Theodore Roosevelt, Governor W. R. Stubbs of Kansas, Mark Sullivan, and the Socialist author, William English Walling.

Most of these men were so closely connected with the Progressive Movement that together with the letter file boxes these volumes will be extremely useful for that detailed study of the Progressive Era and its personalities which we still lack. They contain literally hundreds of illuminating letters on White's part in the Movement.

Another significant period in his life covered the months from the close of the First World War through the Paris Peace Conference. Three books, from November 7,

1918 to December 3, 1919, contain a multitude of letters to important persons, including some not found in previous volumes. Among the people discovered here are Willis J. Abbot, Franklin P. Adams, A. A. Berle, Louis D. Brandeis, John Buchan, S. Parkes Cadman, Henry Canby, Dorothy Canfield, George Creel, Herbert Croly, Wilbur L. Cross, Josephus Daniels, Robert L. Duffus, Edna Ferber, Charles Dana Gibson, Bertram G. Goodhue, Norman Hapgood, Will Hays, Harold Ickes, David Starr Jordan, Rollin Kirby, Arthur Krock, Robert Lansing, Shailer Mathews, Fremont Older, Brock Pemberton, Upton Sinclair, Mark Sullivan, Joseph P. Tumulty, Oswald G. Villard, Brand Whitlock, Stephen S. Wise, Matthew Woll, and General Leonard Wood. This list will give some idea of the breadth and richness of White's contacts. The next fifty lines could be a solid phalanx of names prominent in the political and literary world, which were found in his correspondence from the 1890's to the last year of his crowded life.

The file boxes, extending from 1909 to 1944, have alphabetical guides. Those from 1909 to 1920 contain incoming mail, those from 1920 onward have both incoming and outgoing letters. Most of the boxes are marked "Personal," but about fifty bear special and sometimes highly interesting labels. The political value of the collection is greatly enhanced by thirteen boxes relating to the Progressive Party from 1912 to 1914 and marked "Political" and "Progressive." These contain a vast mass of letters relating to the Progressive Movement and Party in Kansas and throughout the Nation and will be a valuable source of information to students of the political history of that period. In fact, the whole collection dovetails neatly into several others in the Library of Congress, particularly those of Theodore Roosevelt, William Howard Taft, George Norris, and William E. Borah.

The sheer bulk of the papers is astounding. By sampling boxes, it was estimated that the collection from the vault contains over two hundred and eighteen thousand pieces. Towards the close of Mr. White's life the pace did not slacken. One box, covering only the month of May 1938, was found by actual count to contain 975 pieces. The incoming letters are intermingled with carbon copies of replies, which usually are not attached and are often found in groups. There are many telegrams and cards, clippings, advertising circulars, and drafts of Congressional bills attached to the letters. The replies often are brief, and occasionally a shorthand note on the incoming letter outlines an answer. In the later years there appear many letters from persons and organizations trying to enlist Mr. White's support for various movements and causes, including some with a "crank" tinge. There is abundant evidence that he desired to answer all letters, whether from the great or the humble. The number and variety of persons and organizations are almost appalling, and it would take at least a closely printed page to enumerate the most important ones represented in any one box.

Other specially labelled boxes contain matter of high interest, personal and political. One dated 1918 contains correspondence and other material relating to Mr. White's work for the Red Cross and his wartime journey to France. A box in 1923 concerns his work as a trustee of the Rockefeller Foundation, and one of 1924-25 contains material bearing on White's biography of Woodrow Wilson. Eight boxes of "Speaking Dates," 1924-43, give evidence of his many contacts and the groups of people he influenced. Among the other boxes are one of political material, 1924-29; three on the

Presidential campaign of 1928; birthday letters, 1938; one relating to his term as president of the American Society of Newspaper Editors; and two of double size on his exhausting work for the Committee to Defend America by Aiding the Allies, 1940-41.

A few of the files will remain in Kansas, including several on Kansan politics; two of these, dated 1924, are concerned with White's wholly congenial fun of laughing the Ku Klux Klan out of the State. Two boxes relating to the death of Mary White, one on Mr. White's chairmanship of the Building Committee of the College of Emporia, and two of applications for positions on the staff of the *Gazette* will remain in Kansas. Mrs. White intends to distribute these to Kansan institutions which have taken an active interest in her husband's life and work.

The entire collection gives the impression of a vastly energetic, busy, confident, and humorous man, who touched many phases of life and found zest in them all. The portion of the papers already sent to the Library of Congress, which constitutes at least ninety per cent of the collection, is one of the largest holdings in the Division of Manuscripts. Together with those of White's contemporaries it should afford, for many years to come, ample material to students of the political, social, and literary life of that surging, enthusiastic era between the rise of Populism and the First World War; an insight into the politics of the Nation between wars; and a better understanding of the interests and emotional currents that led us into the recent conflict.

NELSON R. BURR
*General Reference and
Bibliography Division*

Buying Music in Germany

[The following report is based on Mr. Richard Hill's work in Germany for the Library of Congress Mission from January to August 1946. Because of the interest that has been expressed in the availability of German music publications, this article is substituted for the annual report on music acquisitions originally scheduled for this issue.]

IT is not necessary to describe here the function or organization of the Library of Congress Mission to Europe. Reports on the activities of the Mission have been appearing in the *Library of Congress Information Bulletin*, and the Chief of the Mission in Europe, Reuben Peiss, has published an extensive discussion of the aims and purposes of the book collecting program of the Mission.¹ For the past few months, material acquired by the Mission has been arriving in this country in constantly increasing quantities, which are being sorted and distributed by the Cooperative Acquisitions Project in the Library of Congress. Now that shipments are going out regularly to libraries participating in the Project and other shipments are en route from Germany, the time seems appropriate to make preliminary surveys of the material that has been acquired or ordered. Needless

to say, anything like a final qualitative assay of the material will have to wait until much more of it arrives in this country and specialists have had an opportunity to examine and study it. In the meantime, surveys of the general problems encountered in Germany should be of some value in estimating the amount and quality of the material acquired there.

Music can most easily form the subject of one of these surveys. It became evident in the early stages of the Cooperative Acquisitions Project that a large number of libraries were interested both in music and books on music. Thirty participating libraries wanted books on music, twenty wanted the music itself, and fourteen libraries wanted material in that hybrid classification, music theory, which is part book and part music. Material in other categories had been collected during the war by such organizations as the Interdepartmental Committee for the Acquisition of Foreign Publications, but since the primary emphasis was on publications which might contribute to the winning of the war, acquisitions in the field of music were far behind those in most other major fields.

Between 1939 and 1945, something like fifteen thousand pieces of music had been issued in Germany and Austria, and the acquisition of such a large number of publications immediately posed a special problem for the administrators of the Mission in Germany. It would not have been possible, even had it been desirable, to give books on music any priority over other fields

¹ Reuben Peiss, "European Wartime Acquisitions and the Library of Congress Mission," *Library Journal*, Vol. 71, no. 12 (June 15, 1946), pp. 863 ff. Further information is given in "More About the German Mission," *Library Journal*, Vol. 71, no. 14 (August 1946), pp. 1014 ff.

of learning. All fields had to be handled alike. Most book dealers, however, throw up their hands when it comes to music. Completely separate bibliographies are used, and almost all music is published by a different set of firms. If the field was to be covered at all comprehensively and an adequate number of copies of each work acquired, it soon became obvious that a separate music program would have to be set up. This was done. It interlocked at several points with the book program, but on the whole the music program was conducted as an entity and can therefore be surveyed separately.

Normal acquisition procedures can rarely be applied in Germany today. The small editions issued since 1943, the large or total destruction of stocks during the war, the evacuation of remaining stocks to sections of the country where they are not now available, the scarcity of paper for replenishing stocks, and the uncertain value of the mark are factors which prevail generally. As a result publishers are interested in selling just as little as they possibly can while continuing to hold the customer's good will. The fact that the Mission was nonetheless able to get a fairly large proportion of the material it was sent to get does not disprove this statement of conditions, but means rather that the Mission was able, for a number of reasons, to circumvent the adverse circumstances.

The establishment of personal contacts between the Mission and the various publishers was the first requirement. Facilities for travel, however, were restricted and sometimes rudimentary. It was therefore necessary to set up a system of German music agents to make the original contacts and to handle many of the transactions. Where the publisher was significant enough, every effort was made by the Mission to visit him at least once. Otherwise, the transactions often had to be entrusted to the agents.

To inaugurate the music program, lists were made of all the music publishers who had recently been active in the various districts or Zones. In Berlin 118 commercial publishers and 63 "Selbstverleger," or individuals who undertook to publish their own music, were listed; in the British Zone, 62 publishers and 93 individuals; and in the American Zone, 78 publishers and 99 individuals. The lists were then sent to the agents, and arrangements were made with them to write to all the publishers on their list, requesting this information: a complete statement of the publications issued since and including 1939, giving author, title, instrumentation, and arrangements, with an indication of whether the title could still be supplied in twenty copies, or in smaller quantities. It was intended to compile lists from these replies, and to use these lists later in making up orders.

The response proved very disappointing. Almost invariably, the important publishers reported that their staffs were too small or their stocks too dispersed for them to undertake such an elaborate compilation, and for the most part, only a general picture of the difficulties to be surmounted could be obtained from the other publishers. An analysis of the answers in Berlin, where 181 letters had been sent out, revealed that no answers were received from 97 publishers. In 22 cases, the letters were returned with notations to the effect that the house had been destroyed and that no forwarding address was known; 14 publishers, mostly "Selbstverleger," said they had issued no works between 1939 and 1945; and 10 admitted to having published compositions which had been entirely destroyed. Out of the whole lot, only 38 publishers had anything at all to offer, and most of these sent incomplete lists of more or less inconsequential works. The situation in the Russian Zone was found to be somewhat similar. Of the 1,667 titles reported as available here, none were obtain-

able from Breitkopf & Härtel, Peters, Simrock, or Eulenberg—to name only a few of the more outstanding firms. There were, however, reports of varying lengths from 77 publishers. The list from Kistner & Siegel took nearly ten pages, whereas Erich Seifert, the new owner of the Apollo-Verlag, sent in only eight titles, three of which could not be supplied. Norbert Schultze's celebrated *Lili Marleen* was not included in the eight, undoubtedly because the Russians had banned it as a German war song. This gave a clue to the omission of one large category. For obvious reasons, no titles of Nazi or militaristic compositions were listed by any publisher. Of the 1,667 titles that were submitted, only 576 could be supplied in from five to twenty copies (usually the latter); 368 in one copy only; 20 scores or sets of parts could be had only on a rental basis; and 703 titles were not available at all.

Actually, so far as the needs of American libraries were concerned, the situation was even worse than these figures indicate. The best pieces naturally had sold out most quickly, whereas much of the "popular" music had been issued in huge editions which were not yet exhausted. In other words, the pieces the Mission could get were often not the most desirable ones, whereas the items most wanted were frequently out of print. Obviously something more had to be done if the project was going to succeed. A closer control over the titles issued had to be established, and some means had to be found for acquiring works which the publisher could not supply.

The Hofmeister index of music was the answer to the first problem, but it was only after many obstacles were circumvented that a set could be obtained. This set of Hofmeister included the yearly volumes through Jahrgang 92, covering the year 1943. For the continuation, it was necessary to revert to the monthly pamphlets,

which had been appearing throughout the same period, and of which seven numbers were issued during the course of 1944 and a single number at the beginning of 1945. This last number, which contained only 92 entries, showed that at least 34 firms were still publishing music down to a few months before the end of the war. Peters, Tonger, and Lienau are represented by a single composition, but other publishers were much more prolific—Rahters in Leipzig brought out six works, a combination firm made up of several publishers such as Simrock and Sikorski brought out ten works, Kistner & Siegel seven, Bärenreiter six, Kallmeyer nine, and Voggenreiter seven. Somewhat later, it was discovered that part of Bd. 19 of Hofmeister's *Handbuch der Musikkultur*, covering the years 1934–1940, had appeared in 1943. It includes only the "Alphabetischer Teil" through the letters "Lim," and none of the systematic part, so that at least three-quarters of the volume remains to be published. Since the Deutsche Bücherei had taken over the Hofmeister *Verzeichnis* in 1943 (considerably to the latter's benefit) and has copy for the remainder of the volume, it is not inconceivable that it will be completed.

The yearly volumes proved invaluable for checking specific titles and composers, but the real need was a complete listing arranged by publishers (the Hofmeister volumes did not include a publisher index). The Deutsche Bücherei printed cards for the entries in Hofmeister after they took over in 1943. A set of these was finally obtained, together with two additional sets of the yearly volumes of Hofmeister from 1939 to 1942. Two trained German music librarians then cut up the Hofmeisters and pasted the entries on cards; this yielded a reasonably reliable and convenient tool for continuing operations.

The cards were first sorted according to

publishers; then grouped into districts or Zones. The main body of cards was turned over immediately either to a few of the larger publishers or to the agents in charge of the different Zones with instructions to indicate for each title the number of copies acquired. When their current usefulness is ended, the cards will be sent to this country where they can be used as a simplified union catalog of music publications in Germany and Austria.

* * *

The major musicological publication of the period was a joint, State-sponsored series—*Das Erbe deutscher Musik*—with different volumes assigned to such houses as Nagel, Kallmeyer, Peters, Breitkopf & Härtel, Schott, Kistner & Siegel, Universal, Bärenreiter, and Litolf. It was divided into two sub-series, the *Reichsdenkmale* and the *Landschaftsdenkmale*. Thirteen volumes in each reached this country before communications were broken off, and after 1941, eleven more volumes were issued in the first series and four in the second. Since some publishers could not supply any copies of the volumes they had brought out, a special order was issued to all the agents to pick up copies whenever they could. This should bring in at least one copy of each, but it is doubtful if a sufficient number of copies of all can ever be located.

French Zone

With well over five hundred music publishers in Germany to choose from, it will obviously not be possible to mention here more than a small group of the more important firms from whom publications have been acquired or ordered. A close study of the major catalogs for the war period seemed to place B. Schott Söhne at the top of the list. Most of Germany's remaining best composers had signed contracts with Schott, and, so far as outstanding contemporary compositions are concerned, this

catalog now leads the field. Several works by Paul Hindemith, originally published in New York and smuggled in through Lisbon, were reissued photographically at the height of the war, in spite of the fact that the Nazis were supposed to have banned Hindemith's music completely. Other composers whose works have been entirely or in part published by Schott are Cesar Bresgen, Armin Knab, Henk Badings, Kurt Hessenberg, Joseph Haas, Helmut Degen, Heinrich Sutermeister, Werner Egk, Julius Weismann, Harald Genzmer, Walter Ginnatis, Wolfgang Fortner, Hans Uldall, Ottmar Gerster, Hans Gebhard, Hans Brehme, Hermann Reutter, Heinrich Kaspar Schmid, Paul Graener, and the two men who seem to have emerged from the war as the best of Germany's younger composers—Ernst Pepping and Karl Orff. Pepping's second symphony, his choral works—*Das Jahr*, the *Spandauer Chorbuch* (*Hefte 17–19*), *Der Wagen*, and *Der Morgen*—and particularly his organ compositions, the concerto for organ, the *Grosses Orgelbuch* (in three large volumes), the *Kleines Orgelbuch* (in one small volume), and several separate toccatas and fugues were ordered from this firm, as were Orff's arrangements of Monteverdi, his operas, *Die Kluge*, *Catulli carmina*, and *Der Mond*, and his incidental music to Shakespeare's *Midsummer Night's Dream*. One of Orff's collaborations, unfortunately, will not be in the music acquired from Schott. The collaborator was Kurt Huber,² who was executed in Munich for his anti-Nazi activities. There will be other omissions, some of them in the works of Hindemith and Pepping, because, with Orff, these were the most popular composers. Nonetheless, in the main numbered series of the

² Orff, Karl und Kurt Huber. *Musik der Landschaft. Volksmusik in neuen Sätzen. Aus dem bayerischen Raum. Lieder und Tänze*. Mainz, Schott, 1942. The entire edition and the plates were destroyed.

"Edition Schott" approximately five hundred titles were issued, and of these the Project will receive from three to twenty copies of at least three hundred titles.

The remainder of the material in the French Zone can be described very briefly. Hofmeister lists works issued by twenty-five publishers, fourteen of whom published only one or two titles. The original "dragnet" brought in twenty-six compositions by four publishers of no significance: Cabo-Verlag in Dillingen, Bohne in Constance, Zell in Lörrach-Basel, and Stollewerk in Rastatt-Land. The only two publishers with a considerable number of titles to their credit were Hohnen in Trossingen (with 163 dance numbers, a few of them among the most popular hits of the period) and Halter in Karlsruhe (with 37 works, mostly for accordion or salon orchestra). A further attempt to get some of these is being made, but since both publishers reported that their stocks had been completely destroyed, it is doubtful if the attempt will meet with any considerable success.

Russian Zone

For many years, the firm of Breitkopf & Härtel has been considered the leading music publisher of the world, but from 1939 until 1943, when their plant was almost completely destroyed, they brought out something less than two hundred titles. Of their major historical series, only an "Ergänzungsband" of Seiffert's edition of Buxtehude's organ works was issued in 1939, and the 11th volume of the *Publikationen älterer Musik* in 1940. Particular difficulties were met with in attempting to establish connections with the firm and in making arrangements to get copies of their publications, and until the material actually arrives, there are still grounds for concern in the matter—at least, sufficient grounds to postpone a detailed discussion of their catalog to a later date. Needless to

say, the efforts to get a representative selection are being continued.

C. F. Peters Verlag has continued to concentrate on practical editions of the "Great Masters" with special emphasis on "Urtext Ausgaben." The most important of these were the score and parts of a new edition of Handel's *Messiah*, edited from the autograph and parts in the Foundling Hospital in London by Arnold Schering and Kurt Soldan; the twelve *Concerti grossi* of Corelli's Opus 6 "nach dem Amsterdamer Erstdruck im Urtext mit hinzugefügter Continuoaussetzung hrsg. von W. Woehl"; and three complete orchestral scores and piano reductions of Mozart's operas—*Don Giovanni*, *Die Hochzeit des Figaro*, and *Così fan Tutti*—edited by Georg Schünemann and Kurt Soldan from the "Urtext." In addition, there were such items as:

- Buxtehude, Dietrich. *Ausgewählte Orgelwerke*. Bd. I & II, Hrsg. von Hermann Keller.
- Beethoven, L. v. *Deutsche Tänze, für Pfte. zu 4 Hdn.* Zum ersten Male hrsg. von C. Bittner.
- Haydn, F. J. *Klavierstücke*. Nach den Erstdrucken, zeitgenössischen Drucken und Handschriften rev. und im Urtext hrsg. von Kurt Soldan; Fingersatz von M. M. Stein.
- Couperin, François. *Ausgewählte Werke für Cemb.* Nach den Erstdrucken hrsg. von H. Schultz.
- Krebs, Johann Ludwig. *Orgelwerke*. Ausgew. u. hrsg. von W. Zöllner.
- Telemann, G. Ph. *Sechs kanonische Sonaten, für 2 V.* Hrsg. von Carl Herrmann.
- Scheidt, Samuel. *Ausgewählte Werke, f. Org. u. Pfte.* Hrsg. von H. Keller.
- Paganini, Niccolò. *Op. 6, Violin-Konzert Nr. 1 für V. u. Klav.* Nach d. Erstdruck rev. u. hrsg. v. W. Stross.
- Bach, J. S. *Passionsmusik nach dem Evang. Matthäus. Klavausz.* Nach dem Autogr. der Part. u. der Stimmen hrsg. v. K. Soldan.

There were many other titles as well, some fairly interesting, others merely routine: some teaching pieces and "Hausmusik," revised editions of works previously published by the firm, compositions by Reger,

Grieg, Brückner, Tchaikovsky, and César Franck, and a very few works by modern composers—Hermann Erdlen, Ulrich Welsch, and Walter Niemann. Of almost all these works, the Project will get at least one copy, and not too infrequently enough copies will be supplied to take care of the needs of most of the participating libraries.

From the other firms in the Russian Zone, the actual receipts have been almost a hundred titles short of the number the original offers had led the Mission to expect. Some of the loss may possibly be retrieved in subsequent shipments, but it is even more probable that the figures are an indication of the speed with which stocks are being exhausted. If so, this is further evidence that the work of the Mission could not have been safely postponed until normal conditions and reliable methods of communication had returned to Germany. It is almost certain that if arrangements had not been made to get the Mission into Germany at the first practical opportunity, little worth buying would have been left to buy. As it was, substantially nothing could be obtained from Bosworth & Co., August Cranz, Robert Forberg, B. G. Teubner, Belaieff, Otto Junne, Ries & Erler, and Hug & Co., since their stocks and plants were too seriously damaged. Only about one-half of their publications could be supplied by the Apollo-Verlag, Kistner & Siegel, F. E. C. Leuckart, Merseburger & Co., and the Steingraber Verlag. Most of the music that has been received, therefore, has come from such firms as the Bruckner Verlag (the new name for the Musikwissenschaftlicher Verlag), Gadow & Sohn (in Hildburghausen), Gloria Verlag (in Dresden), Philipp Grosch (who specializes in music for accordion and zither), Friedrich Hofmeister Verlag, C. F. Kahnt, Friedrich Portius, Oskar Seifert, and the Heinrichshofen Verlag. There are good, established names in this list and there are firms who supply nothing but popular

music. Sociologically speaking, this is as important as any other type of music, but it is not what American libraries usually acquired from Germany, and it has therefore been ordered in comparatively small quantities.

Unfortunately, the best works will also come in relatively small quantities. Only one copy each of Lieferung 19–21 of the complete works of Josquin des Prés (Vols. VIII and IX of the Masses, and Vol. VIII of the motets) could be supplied by Kistner & Siegel. Copies of all three managed to get through to the Library of Congress, however, before shipments ceased in 1941, and therefore these volumes can go to some other library. The Bruckner Verlag could let the Mission have only two copies each of their revised, full scores of Beethoven's *Konzert in Es-dur*, Hugo Wolf's *Scherzo und Finale f. gr. Orch.* and *Penthesilia*, Dvorak's *Symphonie Nr. 4 in G-dur*, and Bruckner's 7th and 8th symphonies and his Masses in F and E minor. Fortunately, five copies of most of these works could be obtained in pocket scores, and there are many other new compositions by such composers as Pfitzner, Paul Höffer (generally considered as Hindemith's best German pupil), Armin Knab, Bräutigam, and Chemin-Petit to strengthen the list.

Berlin

The Mission had relatively free access to all parts of Berlin, which represents a special situation in Germany. As a publishing center, the city is primarily noted for its popular publications; firms such as Richard Birnbach, Boccaccio Verlag, Dreililien Verlag, Faunton, Heinrich Hiob, Kawi, Ufaton, and Wiener-Boheme Verlag have their headquarters here. Although the publications of these firms were ordered in relatively small quantities, and although the destruction reached far

greater proportions here than in most sections of Germany, the Mission was able to assemble several thousand pieces of music.

Johannes Oertel, formerly the "Inhaber" of the Adolph Fürstner Verlag, has now dispensed with the earlier name, and is issuing works by the two old masters of contemporary music—Strauss and Pfitzner—under his own name. The Strauss works include a three-act opera, a one-act opera, and two orchestral works:

Die Liebe der Danae. Heitere Mythologie in drei Akten von Joseph Gregor. Music von Richard Strauss. Op. 83.

Capriccio. Ein Konversationsstück für Musik in einem Aufzuge von Clemens Krauss und Richard Strauss. Op. 85.

Divertimento. Klavierstücke von François Couperin (1688–1733) für kleines Orchester bearbeitet, Op. 86. (Originally served as a ballet before two additional numbers had been added.)

Festmusik zur Feier der 2600 Jährigen Bestehens des Kaiserreichs Japan. Für grosses Orchester, von Richard Strauss. Op. 84.

Only a piano reduction of the first could be obtained, because the plates and all copies of the full score were destroyed before the work had actually been published, but very full scores, eighteen and a half inches high, were obtained of the others. Subsequent compositions by Strauss have apparently not been published as yet.

Some of Pfitzner's works are also on a large scale, and include a *Fons salutaris* for mixed chorus and orchestra, a symphony (Op. 46), a quartet for strings (Op. 50), and a concerto for violoncello and orchestra in A minor (Op. 52). He also has two sets of piano pieces (Op. 47 and 51), and some male *a capella* choruses (Op. 49).

Sulzbach had issued some interesting things, particularly detailed analyses of several of the smaller works by Bach, but the shop and all its contents had been destroyed. The same is true of Ries & Erler, whose main office was in Berlin. Bote &

Bock had a more extended list than either, ranging from another edition of *Cielito Lindo* to full operas and large orchestral works. Altogether, it included over a hundred and fifty publications, some of them by such men as Boris Blacher (easily one of the best of the recent Berlin composers), Hans Schaeuble, Erich Anders, Otto Besch, and Kurt Rasch. Wilhelm Furtwängler wrote for them a sonata in D major for violin and pianoforte, which was edited and fingered by Georg Kulenkampff. Unfortunately, hardly a composition issued by them could be obtained. The only two publishers that had much to offer in the serious field were Robert Lienau and Vieweg. Both had issued a few works by modern composers, but had specialized in good, practical editions of eighteenth-century music. Vieweg's two series, "Frisch geblasen" and "Musikschätze der Vergangenheit," come close to rivaling the "Nagel Archiv."

British Zone

Insufficient details are available at the moment as to the compositions which will be available from the British Zone. Destruction was again very heavy in the northwest sector of Germany, and there would be little point in citing titles which may never be received. Of the six best "serious" firms, only Kallmeyer admitted to having saved any considerable portion of its stock, and because of the Nazi affiliations of the previous owner (since deceased), the British had not yet issued a license. Arrangements were made to purchase the non-objectionable material, but it is not yet quite certain just how much will be obtained. After 1942, the firm was not very active, and many of its publications ran to such things as the hundreds of leaflets in the series "Musikblätter der Hitler-Jugend." It did manage to carry the complete edition of the works of

Michael Praetorius (edited by Friedrich Blume) through Lieferung No. 155b before its more serious activities came to a halt in 1941, but aside from the volumes in *Das Erbe deutscher Musik*, some periodicals, and some books (particularly three about Haydn), it issued nothing else comparable. The Nagel Verlag also is undergoing reorganization, since the owner was a member of the Party. In addition, two sites of the firm and most of its stocks were destroyed in Hanover, and the firm has now moved to Celle where the remainder of its stocks had been sold by the time a definite order could be placed. Fortunately, some stocks were found in Leipzig and are being ordered. Hermann Moeck, who was in Celle from the start, also lost practically everything. He could supply only single copies of a few scattered numbers from his "Gelbe Musikhefte," and this time there was no other available source. Vandenhoeck & Ruprecht in Göttingen had made excellent headway on a very large and seemingly important *Handbuch der deutschen evangelischen Kirchenmusik* under the editorship of Konrad Ameln, Christhard Mahrenholz, and Wilhelm Thomas. By 1943, however, the plant and all remaining copies had been destroyed. L. Schwann in Düsseldorf had issued some very interesting church compositions, but his plant was completely burned out and Schwann reported that no stock had been saved. P. J. Tonger of Cologne, who had issued a far greater number of less important musical publications, suffered the same fate. The Mission's agent for the British Zone reported in June that he believed he would be able to gather together approximately one thousand pieces of music from his territory. Compared to what must have been published, this is probably the smallest percentage from any of the Zones. The reason for this is obvious—the approach thus far has been made

directly to the publishers, and the stocks of most publishers no longer exist. Perhaps in the later stages of the program, when lists of missing items are circulated in the other Zones, some of the gaps can be filled.

American Zone

In the northern half of the American Zone, the three most valuable publishers for the Mission's purposes are Bärenreiter in Cassel, and Hochstein and Willy Müller in Heidelberg. Bärenreiter remained untouched up to two weeks before the end of the war when the entire plant was completely burned out, but fortunately, a selection from the stock had been moved into a nearby vault where it survived. This will eventually be available to the Mission and will probably include many of the small, but attractive, collections of Christmas music and folk songs from the provinces of the Reich, so typical of this house, a scattering of minor works by modern composers, and a number of solid historical studies and compilations on which the chief reputation of the house has always been based.

Heidelberg was one of the few German cities to come through the war untouched, and neither of the two firms there lost anything through bombing. But because their stocks were saved, they have been under unprecedented pressure from the retail dealers for the past two years, and now have little more to sell than the other publishers. Hochstein was largely a school publisher, and could still supply a fairly wide selection of school cantatas and vocal numbers in octavo editions, but his bigger and better publications were all gone. Willy Müller is a relative newcomer, but he has been able to assemble a rather impressive catalog of modern composers in the short time he has been in business. There is not a single "historical" publication in the entire catalog, but there is everything

from symphonies to songs by such composers as Waldemar von Bauszner, Cesar Bresgen, Fritz Büchtger, Gerard Bunk, Kurt Hessenberg, Emil Peeters, Max Seeböth, Karl Thieme, Hans Vogt, Jakob Trapp, Heinrich Neal, and Otto Jochum. Müller has agreed to part with a very fair representation of these works, although there was more Heinrich Neal than Cesar Bresgen in the selection.

The music publishers in Bavaria, like those in Berlin, incline to the more popular forms of music. The only names of serious music publishers which would be immediately recognized by most Americans are Anton Böhm & Sohn in Augsburg, and Gustav Bosse and Friedrich Pustet, both in Regensburg. The latter are primarily book publishers, and although they supplied numerous books to the Mission, neither issued any music during the war, and can safely be left out of this account. Böhm, on the other hand, listed 253 publications in Hofmeister, most of them for the church or school by composers such as Joseph Dantonello, Theodor Grau, Otto Jochum, Karl Kraft, Franz Lachner, Joseph Lechthaler, Franz Philipp, Otto Siegl, Hermann Simon, and Max Welcker. Böhm's plant and stock, however, were destroyed in 1943, and he was able to supply only 18 publications which had been reprinted since that date. Before the end of the war, he maintained a depot in Vienna which, if still in existence, may provide the Mission with copies of most of the balance of his publications.

Vienna

In Vienna, the music acquisitions problem had to be handled somewhat differently, since it was more closely coordinated with the book acquisitions program. Along with the letters to the book publishers, requests were also sent to the music publishers to supply three copies of all

compositions still in print; and by the end of June, 1,189 different titles had been supplied. Shortly before this, the Hofmeister cards had revealed that Vienna, which is the symbol of all that is fine in the world of music, supports approximately thirty publishers of popular music and only one of serious music, the Universal Edition. A few other firms, such as Doblinger and Figaro-Hofmeister, do issue an occasional respectable collection of folk music or a fairly serious composition, but by and large, serious music is a monopoly of Universal. Their catalog for the period was made up of a wide range of publications, including a symphony in C major by J. Myslivecek, "Urkunde" editions of works by Brahms, Liszt, and Schumann, a piano reduction of Tchaikovsky's opera, *Die Zauberin*, and works, many of them for orchestra, by Alfredo Casella, Paul Graener, Viktor Hruby, Wilhelm Kienzl, Paul von Klenau, Joseph Messner, Rudolf Wagner-Regeny, Willy Burkhard, Philipp Freihöfer, and Juan Manén.

Although the publications of this house have been stressed in the Vienna acquisitions program, the preponderance of popular music publishers will inevitably be reflected in the receipts from this area.

Books

This report cannot properly be ended without a brief mention of the books on music issued in Germany during the war. They are very numerous, and few of them are very good. The decline in quality, which had already begun during the decade preceding the war, was intensified during the war. Nonetheless, there is a central core of approximately a hundred volumes which, either because they are by famous authors or because they are essential reference works, should be in any good music library. Many of them will not be, unfortunately, unless some arrangements can be

made for reproducing them, since most of them have become excessively scarce. To list them all at this time, without annotations, would be supererogatory; while with annotations, the list could easily fill the better part of an issue of the *Journal*.

As a sample of what has been issued in book form during the past six years in Germany, seven publications will serve. The most striking of these is:

Briefe Wolfgang Amadeus Mozarts. Herausgegeben mit Originalbriefen in Lichtdruck im Auftrage des Zentralinstituts für Mozartforschung am Mozarteum in Salzburg von Erich H. Müller von Asow. Berlin, Alfred Metzner Verlag, 1942.

The publication consists of five volumes, only two of which are actually books; these contain transcriptions, not always too carefully edited, of the Mozart letters. The other three "volumes" are boxes with facsimiles of all the Mozart correspondence. Except for a small, white margin, each letter is made to appear as much like the original as possible—cut to size and folded if necessary. With this work, scholars will no longer be dependent on careless transcribers, and will be able to see for themselves what Mozart actually wrote.

To students of Beethoven, undoubtedly the most valuable publication would be his:

Konversationshefte, im Auftrage der Preussischen Staatsbibliothek, herausgegeben von Georg Schünemann. Berlin, Max Hesses Verlag, 1941–43. 3 vols.

After Beethoven became deaf, the only means of communicating with him was by writing; during the course of years a large number of small notebooks filled with his conversations with visitors accumulated. Most of these eventually found their way into the Staatsbibliothek in Berlin, along with Beethoven's library. Naturally, they have been used by people writing on Beethoven, but except for the single volume edited by Walther Nohl, no attempt

to publish them in complete form had been made, partly because many of the entries were the ordinary chit-chat of daily living and did not seem to justify the effort, and partly because that effort would have been very great indeed. Schünemann planned to continue the series, but his death intervened, and it is altogether probable that these twelve hundred pages of transcriptions and fifteen facsimiles are all that will be published for many years.

The next three items can be grouped together, since their importance derives from the fact that they are all facsimiles of important music manuscripts, and their introductions were written by Professor Schünemann.

Beethoven. *Fünfte Symphonie.* Nach der Handschrift im Besitz der Preussischen Staatsbibliothek. Herausgegeben von Georg Schünemann. Berlin, Maximilian-Verlag Max Staercke, [1942].

Carl Maria von Weber. *Der Freischütz.* Nachbildung der Eigenschrift aus dem Besitz der Preussischen Staatsbibliothek. Herausgegeben von Georg Schünemann. Zur Zweihundertjahrfeier der Berliner Staatsoper, 1742/1942.

Lieder von Goethe komponiert von Franz Schubert. Nachbildung der Eigenschrift aus dem Besitz der Preussischen Staatsbibliothek. Herausgegeben von Georg Schünemann. Berlin, Verlag Albert Frisch, 1943.

The introductions raise all three items above the usual level of the facsimile editions that the Germans are so fond of publishing. To over three hundred pages of facsimile, the first title adds some brief notes on the composition of the 5th symphony and its history, concluding with a long and detailed "Revisions-Bericht" which gives the errors to be found in previous, basic editions of the score and notes on the autograph. The other two introductions are more purely historical in nature and both are richly illustrated. The Weber item has twenty-four reproductions of early programs, documents, productions, and portraits, plus eight mounted

colored illustrations of costumes and scenery, ending with the 292 pages of facsimile. The Schubert volume is not so large, having only thirty-two pages of facsimiles, not all of them reproducing complete songs, but the fifty-seven page introduction has numerous illustrations, two of which are in color.

A dozen copies of this last publication were acquired by the Mission. A long search for the Mozart letters finally yielded two sets, one through the assistance of the compiler in Berlin, and the other through the intermediation of the Mozart-eum in Salzburg. Three sets of the Beethoven *Konversationshefte* were picked up at various times in Berlin, and three copies of the 5th symphony, but only one copy of Weber's *Der Freischütz* could be located even after a prolonged search.

The next item on this brief list has been selected partly because it appears to be a definitive biography of a man who has suffered too often from the romanticism of his biographers, but more because it seems to be an important critical work:

Wolfgang Boetticher: *Robert Schumann. Einführung in Persönlichkeit und Werk. Beiträge zur Erkenntniskritik der Musikgeschichte und Studien am Ausdrucksproblem des neunzehnten Jahrhunderts.* (Veröffentlichung der Deutschen Robert Schumann-Gesellschaft. Festschrift zur 130. Wiederkehr des Geburtstages von Robert Schumann.) Berlin, Bernhard Hahnfeld Verlag, 1941. 688 p.

An extremely detailed analysis of Schumann's style is given with brief music excerpts, frequently running five or six to the page.

The last of the seven volumes bears no date, but there are indications that its typography was designed before hostilities ceased. It is reported to be a post-war publication, however. If so, it is the only

music book issued since the occupation so far as can be learned now. Both the light grey paper cover and the title page bear only the words: "Johann Sebastian Bach, eine Studie von Edwin Fischer." The colophon adds: "Dritter Potsdamer Druck/Im Verlag von Eduard Stichnote Potsdam." Although a thin volume of only forty-one pages, it is certain to be valuable as the work of a famous pianist and interpreter of Bach.

In spite of difficulties, much useful material has been procured for American libraries by the Mission. The extent of the destruction in Germany today, however, is inconceivable. Scarcely a city of any size has been left intact. The large degree of confusion and disorganization produced by the zoning of the country and by inadequate communications and transportation within the Zones adds immeasurably to the difficulties. Nonetheless, it seems reasonably certain that at least half, and possibly even three-quarters of the wartime publications in Germany and Austria will be represented in one or more copies in this country. If the selection could have been made freely and without hindrance, and the quality maintained on a high level throughout, this would not have been a bad record even for a period of peace. As it is, when the final shipments have been received in Washington, it is more than probable that many important gaps will be found. The union catalog will reveal what they are, and when normalcy returns to Europe, some of them can probably be filled, though not all—not even in reprints. Anyone who has had a look at Germany during the past year knows it would be absurd to hope for complete coverage.

RICHARD S. HILL

Reference Librarian, Music Division

Annual Reports on Acquisitions

Fine Arts

Prints

THANKS to the generous bequest of the late Joseph Pennell the Library of Congress collection of modern prints is fast becoming one of the largest in the country. In his will, Pennell stipulated that the Library should purchase original prints by artists of any nationality who have produced work during the last hundred years, the prints so purchased to be selected by a committee consisting of an etcher, a lithographer of artistic eminence, and the Chief of the Division of Prints and Photographs. Since the last complete report of the Pennell Fund Committee acquisitions in the *Quarterly Journal*, February 1945, 283 prints by the following printmakers have been added to the collection:

AMERICAN

Albee, Grace	Geyer, Harold C.
Banning, Beatrice	Gorsline, Douglas
Harper	Gottlieb, Harry
Bellows, George	Gropper, William
Bettelheim, Jolan	Gwathmey, Robert
Gross	Hahn, Harold M.
Bishop, Isabel	Hall, Arthur W.
Brooks, Mildred	Harris, George
Bryant	Haskell, Ernest
Browne, Syd	Hassam, Childe
Brydon, Robert	Hechenbleikner, Louis
Cassatt, Mary	Henry, Jesse
Chamberlain, Samuel	Higgins, Eugene
Cheffetz, Asa	Hirsch, Joseph
Cook, Howard	Hobbs, William
Costigan, John E.	Hoffman, Irwin
Crane, Alan	Hoover, Ellison
Csoka, Stephen	Huntley, Victoria
Das, Elsie	Hutson
Dehn, Adolf	Izant, Stephen
Deines, E. Hubert	Jelinek, Hans
Dunbar, Daphne	Jufts, Mervin
Durieux, Caroline	Katz, Leo
Dwight, Mabel	Kent, Norman
Eby, Kerr	Kent, Rockwell
Eichenberg, Fritz	Kloss, Gene
Fabri, Ralph	Kroll, Leon
Fiene, Ernest	LaBadessa, Vincent
Fuller, Sue	Landacre, Paul
Geary, Fred	Landeck, Armin
Geller, Todros	Landon, Edward
Gershel, Alice	Lankes, J. J.

Lansing, Margaret
Cooper
Lathrop, Dorothy
Leaf, Ruth
Lillie, Elle Fillmore
Limbach, Russell
Lucioni, Luigi
McVicker, J. Jay
Maccoy, Guy
Mack, Warren
Marsh, Reginald
Marshall, James
Duard
Mastro-Valerio,
Alessandro
Mead, Roderick
Meissner, Leo
Meltzer, Doris
Mess, George Jo
Millet, Clarence
Moskowitz, Ira
Nason, Thomas
Nesbitt, Jackson Lee
Newton, Edith
Olds, Elizabeth
Peirce, Gerry

Pennell, Joseph
Petersen, Martin
Pettit, Geno
Petursson, Halldor
Pleissner, Ogden
Pytlak, Leonard
Riggs, Robert
Roth, Ernest D.
Schultheiss, Carl M.
Schwanekamp,
William J.
Schwartz, William S.
Shoulberg, Harry
Siporin, Mitchell
Steffen, Bernard
Surendorf, Charles
Thal, Sam
Tittle, Walter
Ward, Lynd
Weidenaar,
Reynold H.
Wengenroth, Stow
Whistler, James A.
McNeill
Williams, Keith Shaw

BRITISH

Anderson, Stanley	Buller, Cecil
Austin, Robert Sar-	Cameron, Sir David
gent	Young
Blampied, Edmund	Griggs, Frederick
Bone, Muirhead	L. M.

Hughes-Stanton, B.
John, Augustus
McBey, James

Osborne, Malcolm
Sickert, Walter
Steel, Kenneth

FRENCH

Buhot, Félix
Delâtre, Auguste
Delacroix, Eugène
Dunoyer de Segonzac,
André
Forain, Jean Louis
Ingres, Jean Auguste
D.

Legros, Alphonse
Lepère, Auguste
Matisse, Henri
Pissarro, Camille
Willette, Adolphe

OTHER NATIONALITIES

Lasansky, Mauricio (Argentinian)
Liebermann, Max (German)
Phillips, Walter J. (Canadian)
Siqueiros, David Alfaro (Mexican)
Zorn, Anders (Swedish)

Particularly noteworthy are the dry-points in color by Mary Cassatt: *The Banjo Lesson*, *The Coiffure*, *Gathering Fruit*, *The Lamp*, and *The Tub*; and the Whistler etchings and lithograph: *The Little Lagoon* (2nd state; K. 186), *Upright Venice* (rare 1st state; K. 205, from the McGeorge Collection), *Courtyard, Brussels* (K. 355), *Grand Place, Brussels* (K. 362), and *Girl with a Bowl* (one of 12 proofs; W. 82), purchased at the auction of the collection of the late Robert Hartshorne.

The Pennell bequest also provides for the purchase of letters from Whistler as well as books, manuscripts, and drawings by him and material relating to him. Two letters have been acquired during the past fiscal year. One, in French, is to the Comte Robert de Montesquiou, one of Whistler's close friends, whose full-length portrait he painted. The other, to Max Williams, a dealer, is worth quoting in full:

Dear Sir,

The picture you ask about is a "Nocturne in Black & Gold. The Fire Wheel"—

This is and always has been one of my favorite pictures.

I want a [here "thousand guineas for it" has been crossed out] fifteen hundred guineas for it—£1575—If you buy it you may be sure that you are not making a bad stroke of business. The value of these things of mine has not decreased with time—and the days when only "two hundred pounds was charged for a pot of paint flung in the face of the public" by Mr. Whistler have gone by!

By the way this is one of the works that especially roused the ire of Ruskin—resulting in the famous trial.

Yours truly

J MCN WHISTLER

Undated, it was written from 110 Rue du Bac, Paris, where Whistler went to live in 1892. Although recognition had finally come to the painter, it was the great retrospective exhibition of *Nocturnes*, *Marines* and *Chevalet Pieces* held at Goupil's in London early in 1892 which marked the climax of his fortunes. This show, with which he took such pains, was an instant success. The public was unanimous in its acclaim, while his former critics were silenced. As a result, he was besieged by would-be sitters and there was an immediate demand for his earlier paintings. Many changed hands, for some owners who had bought them for very little were anxious to profit by the popularity which they feared might be only temporary. It embittered Whistler to learn that friends to whom he had given his works sold them for large sums; he was deeply hurt when his friend De Montesquiou sold his portrait to a New York gambler, Richard Canfield. *The Fire Wheel* was purchased by a former neighbor in Lindsay Row, Arthur Studds, who eventually bequeathed it to the National Gallery.

Also acquired for the Collection of Whistleriana were ten characteristic pencil and wash sketches of Whistler by his pupil Walter Greaves, the boatman's son, who had taught Whistler to row with the "waterman's jerk" and had helped him in his studio. Whistler, in turn, taught Greaves to paint, but was unable to impose

his own vision on his pupil's more objective temperament.

An interesting addition to the Pennell Collection of manuscripts and letters is a recently acquired group of letters from Joseph Pennell and from his wife to various people in connection with the publication of his work. Mrs. Pennell's letters were always courteous and restrained but his were unhampered by any considerations of tactfulness. Pressed for specific facts about certain subjects with imaginative titles, he wrote impatiently to Frank Crowninshield, Art Editor of the Century Company, on December 1, 1911:

I am glad you like the lithographs. Why not have a bang up article on Lithography by me in the magazine.

As to where the subjects are and what they are your letter is like an examination paper, and to some of the questions I haven't got the key.

. . . You say the title Dump "is quite absurd" what in thunder should I call it? It is at Charleroi. It is a Dump. Charleroi is a town in Belgium—Belgium is a country of Europe. All this will interest Johnson's young lady of Kalamazoo—but whose works—or whose dump it is I don't know. What is more important is that the Belgian Government bought a copy of it the other day.

The Lake of Fire also at Charleroi—I thought looked like a Lake of Fire—or a lake of water into which fire was being dumped. The three things in the distance are Coal mines in the print at Monceau les Mines but whose mines they are I do not know. I don't know anything about The Iron Gate at Charleroi—I believe it is used in time of strikes however. . . .

Another letter, dated December 13, 1911, addressed to Robert Underwood Johnson of the *Century*, his first editor and an old friend, shows that, according to his understanding, truth is not necessarily the same as facts:

Dear Johnson; As I have cabled you the *Castle of Work* is a composition the character of the Works is French or Belgian but the surroundings are composed from various places—But it is real all the same and gives more idea and feeling of these things than any foolish photograph!

Pennell, well aware of his own ability and originality, was perhaps more annoyed than flattered by his imitators. Interested primarily in doing lithographs at the time, he wrote in a letter dated October 1, 1913, to a Mr. Ellsworth:

. . . I don't want to—save when I do want to—make pen drawings. I had a horde of imitators once in the pen drawing line—later in charcoal—now I am about to produce an army of little lithographers and the magazines will be full of em.

You will see.

From the Canal Zone, where he was about to produce his famous series of lithographs on the building of the Panama Canal, came an undated letter from the Hotel Tivoli, Ancon, to Robert Underwood Johnson:

Dear R.U.J.

The Letter has not come from the Government.

But

The Government is *sempre a la disposition di me*—which means I am all there solid.

I have a motor car

do a white suit

do the pleasure of the Society of Richard Harding Davis Esq.

do A pass on the railways

do piles of dinners—

do a kakki suit

do a launch to go on the Pacific in

do a white hat

do the pleasure of knowing Mr. J. B. Bishop who has stage managed me in a wonderful fashion. The hotel is *now* all right. Only there is only *one* steamer a week for Newerleens and *one* thousand people are trying to go in it. I don't believe there is any use in your writing—as I shall only stay till the end of the month—unless I can't get away—but if you do write—write to Mr. Bishop's care.—Goethals was in Washington when I was in New York. Incidentally I have made a number of drawings lithographs—Between motor rides—launch excursions—and dinners.

Yours

JOSEPH PENNELL

In addition to the Pennell Fund purchases, the collection of modern prints has also been enriched by several gifts. Mr. and Mrs. John Taylor Arms have sent the first installment of their promised gift of the complete set of etchings made by Mr. Arms for his wife. This group, dating from 1915 to 1919, includes the first thirty etchings, fifteen of which were also printed in color. Students of etching will thus be able to study the artistic and technical development of one of America's outstanding printmakers.

Three other artists have contributed works of their own: Oscar Kokoschka, through Dr. Hans Tietze, who wrote in explanation of the gift, "Oscar Kokoschka, now living in London, has asked me to offer to your print collection as a gift a lithograph he has just finished, 'In Memory of the Children of Europe who have to die of Cold and Hunger this Christmas' by which he wants to express his compassion for the suffering children in starving Europe"; Mary F. Sargent has presented 12 etchings and aquatints of flowers and landscapes; and Hilda Katz has completed her set of block prints of the *Four Freedoms*, one of which, *Freedom from Want*, was among the Artists for Victory collection mentioned below.

A very fine collection of the work of Frank W. Benson was received through the bequest of the late Dr. Hugh Williams of Boston. Included are 20 water color and wash drawings, one oil painting, a pencil sketch, 312 etchings, and 4 lithographs. Of the 285 prints listed by Paff in his catalog, the Library lacks only 18, which are for the most part plates from which only one or two proofs were pulled. The destroyed copper plate of Benson's portrait of Dr. Williams (Paff, 130) is one of the three such plates which were also included in the collection.

Another gift which is not only of artistic but also of documentary interest is the col-

lection of prints given by Artists for Victory, Inc., organized in February 1942, for the purpose of putting at the disposal of the Government the talents and abilities of some 10,000 members of the artistic professions. One of their activities was a national competition, open to all graphic artists, which was held in 1943 for the purpose of selecting 100 prints illustrating the theme "America at War." Chosen by a jury consisting of Carl Zigrosser, Armin Landeck and William Gropper, these prints, which represent the experiences and emotions of the American people at war, were shown simultaneously throughout the country in October 1943.

Also acquired during the past fiscal year are several portfolios of original prints recently published in Mexico and Europe. Included are the following:

Anguiano, Raúl. *Dichos populares, seis litografías*. Prólogo de Justino Fernández. [Mexico] La Estampa mexicana, 1944.

Méndez, Leopoldo. 25 prints. [Mexico] La Estampa mexicana, 1945 (No. 17 of an edition of 25).

Zalce, Alfredo. *Estampas de Yucatán*. Prólogo de Jean Charlot. Mexico, La Estampa mexicana, 1946 (8 lithographs signed by the artist. No. 24 of an edition of 100).

Kernoff, Harry Aaron. 12 woodcuts. [Dublin? Three Candles Press, 1944?] (No. 121 of an edition of 300).

Bartolini, Luigi. *Sante e cavallo*. 12 acqueforti. Rome, Documento editore, n. d.

Capogrossi, Giuseppe. *Donne, undici litografie*. Rome, Libreria La Margherita, 1944 (No. 14 of an edition of 45).

Gentilini, Franco. *Proverbi, dieci acqueforti*. Rome, Libreria La Margherita, 1944 (No. 14 of an edition of 45).

Maccari, Mino. *Album*. Rome, Documento editore, n. d. (30 linoleum cuts.)

Four prints have been purchased from the Hubbard Fund for addition to the Gardiner Greene Hubbard Collection. These are two small ornamental panels by Hans Sebald Beham (Bartsch, 232 and 236); *St. James and St. John*, engraved by Israel van Meckenem (B. 80); and *Elijah and the*

Ravens, etched by Anthonie Waterloo (B. 136). The collection of old master prints has also been enhanced by the gift of Mr. Fred Boxer of Marcantonio Raimondi's *Bacchanale*, described by Bartsch (248) as "extrêmement rare." Collectors' marks indicate that it was a duplicate from the collection of Friedrich Auguste II, King of Saxony.

To supplement the reference collection of books on prints and printmaking, two important works have been acquired:

Baudi di Vesme, Alessandro. *Francesco Bartolozzi; catalogue des estampes et notice biographique d'après les manuscrits de A. de Vesme, entièrement réformés et complétés d'une étude critique par A. Calabi*. Milan, G. Modiano, 1928 (A catalogue raisonné describing 2553 prints).

Styr, Jørgen Valdemar. *Dansk Grafik, 1500-1800*. Copenhagen, Forening for Boghaandvaerk, 1943.

Early American historical prints, which are of interest primarily for their subjects, form an important part of the print collection. As a contribution to this group, Miss Eliza F. W. Taft presented a beautiful impression of the *City of Washington from beyond the Navy Yard*, an aquatint in color by William J. Bennett after G. Cooke, published in 1834. (See illustration.) This is one of a series of views of American cities published by Parker & Co. and Lewis P. Clover between 1830 and 1838, and described by Stokes as "Perhaps the finest collection of folio views of American cities in existence." Bennett, who was born in England where he was probably a pupil of William Westall, came to New York in 1816, as a draughtsman and painter of landscapes in water color for engravers. He also worked in aquatint and produced a number of views, chiefly of points of interest around New York. In 1827 he was made an Associate of the National Academy of Design and in 1828 an Academician. He died in 1844.

Two other aquatints in color, acquired

during the year, bear the following lengthy titles, *This View of His Majesty's Ship Shannon, Hove Too, and Cooly Waiting the Close Approach of the American Frigate Chesapeake, Who Is Bearing down to the Attack, with All the Confidence of Victory, with Its Companion the Capture of the Enemy . . . and To Captain P. B. V. Broke Commanding His Majesty's Ship Shannon, His Officers, Seamen, and Marines, This Representation of their Gallantly Boarding the American Frigate Chesapeake*. Painted by Robert Dodd "from the information of Captain Falkinir," they were published in London in 1813. The battle, in which the *Chesapeake* surrendered after an engagement of fifteen minutes, took place in Massachusetts Bay about 30 miles off Boston, on June 1, 1813, and is probably best remembered for the memorable words of Captain James Lawrence—"Don't give up the ship"—uttered as he was being carried below decks, mortally wounded.

A number of interesting lithographs were received during the year. Among them is a view of *Bloomington, Iowa* (the present Muscatine) painted and lithographed by John Caspar Wild. A collection of 36 lithographs, *Pencil Sketches of Colorado*, by Alfred E. Mathews, lithographed by Julius Bien (New York, 1866), contains views of Denver, Colorado Springs, and some of the mining camps. *View of Indianola. Taken from the Bay. On the Royal Yard. On Board the Barque Texana. Sept. 1860*, drawn and published by Helmuth Holtz in 1860, shows the town on the western shore of Matagorda Bay. Indianola, the most important seaport of Texas in the 1840's, was destroyed by cyclones in 1875 and 1886.

Photographs

The increasing emphasis on photographs as historic documents has made the Library aware of the wealth of material to be found

among the old copyright deposits which have but recently been transferred to the Division of Prints and Photographs from storage in the Copyright Office. These, together with the Brady, American Red Cross, Arnold Genthe, and other collections acquired within the last few years, form a nucleus for a photographic archive of considerable importance.

To this archive has been added one of the most comprehensive photographic surveys ever made—an economic and sociological survey of the United States which was undertaken in 1935 by the Farm Security Administration under the direction of Roy E. Stryker, then Chief of the Historical Section of the Division of Information. The photographs, which were produced by an expert staff of photographers during the next seven years, are remarkable not only for the range of subject matter and geographical coverage, but for their quality as well. Also included are those photographs made after the organization was transferred in 1942 to the Office of War Information, bringing the file to a total of approximately 200,000 negatives and prints.*

In addition, 6,489 photographs were received from other sources during the past fiscal year. The Army, Navy, Marine Corps, and Coast Guard continued their practice of presenting prints relating to World War II. In this category is a group of the 100 best photographs of the war taken by Navy, Coast Guard, and Marine Corps photographers, specially selected for exhibition by Captain Edward Steichen, U. S. N. R., well-known photographer and Director of the Navy Photographic Institute. Each photographer represented had received a citation for meritorious photography; in the case of reconnaissance

photography special unit citations had been awarded. The enlargements were made under the personal supervision of Captain Steichen.

From the Navy Department and Commander Maurice Constant, U. S. N. R. were received 323 photographic portraits of leaders of all the United Nations, made by Commander Constant for the Bureau of Naval Personnel. Also included are photographs of delegates to the San Francisco Conference and a number of top ranking United States Army, Navy, and Marine Corps officers.

Another group of portraits of prominent personages of the world today was acquired from George Fayer, who has established an international reputation for his excellent likenesses. He was official photographer for the League of Nations, and has since then covered many international conferences. The collection now includes his portraits of delegates to the United Nations Security Council, the Bretton Woods Monetary Conference, and the International Civil Aviation Conference held in Chicago.

Dr. T. Y. Lo, Director of the Chinese Military Pictorial Service, presented a collection of 288 photographs originally assembled for the exhibition, *China at War*, which was shown in many western states under the auspices of the Western Association of Art Museum Directors. Divided into five sections entitled *China at Peace*, *The Enemy Came*, *China Fights Back*, *Training for War*, and *People behind the Lines*, they depict the courageous efforts of the men, women, and children of China at the front and behind the fighting lines in their struggle for victory.

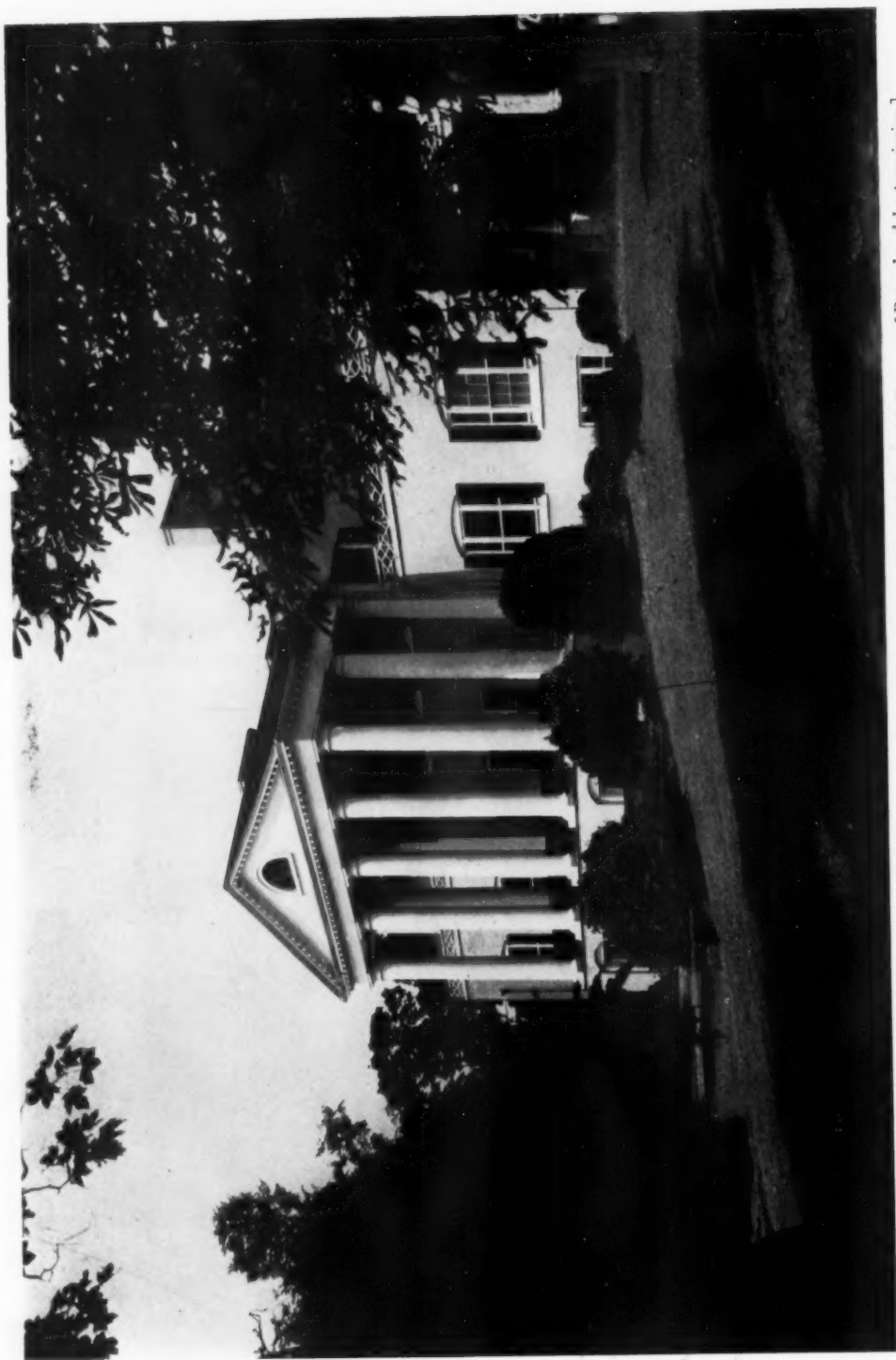
Other World War II photographs include small groups of French, German, Italian, and Japanese news pictures.

Photographs of historic interest are those of the Crimean War by Roger Fenton, which were described in the August 1946

*This collection has been described by Elizabeth L. Adams and Marion Lambert in "The Photograph Section of the Library of Congress," *Library Journal*, Vol. 71, no. 15 (Sept. 1, 1946), pp. 1081-1087.



Aquatint by William J. Bennett after G. Cooke, 1834. Gift of Miss Eliza F. W. Taft.



"Oak Hill," Home of President Monroe, Designed by Thomas Jefferson, Photograph by I. T. Frary. [*Reproduced by permission.*]

issue of the *Quarterly Journal*; two albums of portraits of members of the 41st Congress of the United States by Mathew Brady; and 36 photographs of the Russo-Japanese Peace Conference at Portsmouth, collected by Edmund Noble, one of the newspaper correspondents.

To represent the work of his wife, Antoinette Bryant Hervey, Dr. Walter L. Hervey presented 48 photographs of the Cathedral of St. John the Divine in New York, and 5 of Chartres Cathedral. Mrs. Hervey, dean of women photographers in New York, was, at the time of her death in February 1945, honorary vice-president of the Pictorial Photographers of America. Already well-known for her activities in behalf of woman's suffrage, child welfare, and educational reform, Antoinette Bryant Hervey began her career in photography when no longer young, after graduating from the Clarence H. White School of Photography. For twenty-five years she recorded with her camera the progress of work on the Cathedral, which was within sight of her New York home, taking over three thousand exposures. Although but a small part of her total production, this selection of exterior and interior views and several details of the sculpture, demonstrates admirably the excellence of her work.

The collection of artistic photography has been further enriched by the gift from his widow of a number of photographs (seven of which are in color) by the late Martinus Andersen, painter and illustrator. In her letter offering the collection to the Library Mrs. Andersen wrote: "He was one of the very first to believe that the camera in the hands of an artist could and would create a new art form. He used light in photography just as he used pigment on canvas and from his control table of fifteen or more electric switches—his light palette—obtained subjective rather than objective effects." Still life, portrait

and figure studies, New York skyscrapers, and some quite lovely abstractions make up the group of 56 items.

Dr. C. Edward Graves of Carmel, California, formerly Librarian of Humboldt State College, Arcata, California, has deposited permanently two sets of color transparencies entitled *Mount Shasta* and *The Three Sisters Region of the Oregon Cascades*, which represent the beginning of his project of recording in color the scenery and natural history of the mountain and desert regions of our country. The slides, which are of exceptional artistic merit, are accompanied by descriptive text and by Dr. Grave's personal journal of experiences while taking the photographs.

Archive of Hispanic Culture

More than 900 photographs and negatives have been acquired by the Archive of Hispanic Culture through gift, exchange, and purchase during the past fiscal year. The outstanding purchase was a group of 150 photographs of Mexican colonial architecture, selected for the Archive by Miss Elizabeth Wilder in Mexico, chiefly from the collection of the photographer, Señor Kahlo. Among them are numerous views of the Cathedral and the adjacent Sagrario Metropolitano. Details of other churches, not so well known, but no less impressive architecturally, include views of domes of colored tiles, bell towers, richly carved altars, and choir stalls. This whole group adds immeasurably to the collection of colonial Mexican architecture. The Archive also received several hundred photographs of the colonial art and architecture of Ecuador, taken by Señor Bodo Wuth. These include the beautiful churches of Quito, and distinguished examples of the painting, sculpture, and minor arts of the colonial period.

The field of graphic arts had long been

poorly represented in the Archive, although old views, genre scenes, and costume studies are of great value to the historian. To remedy this deficiency, arrangements were made to have the lithographs of Rugendas, Debret, Mialhe, Ribierolles, and Laplante copied; thus the photographs and negatives of these picturesque views of Cuba, Mexico, and Brazil have been added to the collection.

The Archive continued its policy of buying photographs of distinguished Latin American art in American museums by acquiring photographs of a fine selection of colonial silver from the St. Louis City Art Museum, and of a remarkable collection of Peruvian painting, sculpture, and furniture in the University Museum of Philadelphia.

Contemporary art is represented by photographs of paintings by the brilliant young Venezuelan, Hector Poleo.

Through exchange with the University of Havana, the Archive received a comprehensive selection of eighteenth- and nineteenth-century painting, hitherto inadequately represented in the collection. From the Ministerio de Instrucción Pública y Previsión Social of Uruguay was received a group of entertaining old prints and drawings of Gaucho life, and some of the paintings of Pedro Figari. The Comisión Nacional de Museos y Monumentos Históricos in Buenos Aires sent a fine collection of Argentine and Brazilian colonial architecture, chosen by Señor Mario J. Buschiazzo.

Señor Buschiazzo also sent as a gift a remarkable group of photographs of domestic architecture in the colonial town of Salta, Argentina. Photographs of colonial architecture in Ayacucho, Peru were presented by Mr. and Mrs. Pál Kelemen, and Dr. Robert Smith donated photographs of the churches and ruins of Comayagua, Honduras. Dr. Smith also presented negatives of decorated manuscript maps drawn

by Francisco Requena. Contemporary art is represented by a gift from Senhor Milton da Costa, the Brazilian painter, of photographs of his own work and that of his colleagues. A collection of photographs of Mexican colonial paintings and minor arts was sent by Señor M. R. de Terreros of Mexico City. Mr. Detmar Finke very generously turned over to the Archive his unique collection of photostat negatives and microfilm of Mexican battle scenes and military costume, in addition to allowing us to have prints made from his other negatives.

Pictorial Archives of Early American Architecture

The Pictorial Archives of Early American Architecture (including the measured drawings, photographs, and records of the Historic American Buildings Survey), one of the most extensively used collections in the Division of Prints and Photographs, has felt the impact of war in the sharp decline in the number of gifts during the past five years. Now that film and gasoline are once more available, however, architects and others interested in recording the surviving examples of early architecture are again taking photographs and contributing negatives to this collection. The largest group, consisting of 70 negatives of old houses in Norfolk, Virginia, was donated by Mr. Delos Smith, who took the photographs while he was stationed there during the war.

A welcome addition is an interesting collection of 105 lantern slides (as well as the negatives) of early American wallpaper, supplemented by the manuscript of her lecture and miscellaneous notes and other data contributed by Miss Grace Temple of Washington, D. C.

Two groups of photographic prints were acquired: 115 views of buildings designed by Thomas Jefferson, taken by I. T. Frary (*see illustration*), author of *Thomas Jeffer-*

son, *Architect and Builder* and numerous other works on the early architecture of the United States; and, from Wayne Andrews, 156 prints, Series Two, of his "Architectural Photographs," representing the work of eminent American architects from Peter Harrison of the colonial period to Frank Lloyd Wright.

The outstanding acquisition in the field of early American architecture was the gift of three volumes, in contemporary binding, of original unpublished drawings by Benjamin Henry Latrobe, presented to the Library by one of his descendants, Captain William Claiborne Latrobe, U. S. N. These were described by Fiske Kimball in the May 1946 issue of the *Quarterly Journal*.

Books

The Library's collection of books, catalogs, and periodicals on the fine arts is one of the most extensive in the country, now numbering over 91,000 volumes. During the past fiscal year 1,466 titles (1,969 volumes) representing domestic and foreign publications, have been added to this collection. Titles published in this country and received in the Library through the Copyright Office are listed in the *Catalog of Copyright Entries* and will not be discussed here.

A complete survey of the foreign books received is not possible at this time, and many wartime publications are still en route, but the figures may be of interest. During the year immediately following the end of hostilities in Europe, more than 600 books published in countries other than the United States between the years 1939 and 1946 were acquired. The list of countries is impressive: Great Britain, Australia, Canada, India, Eire, France, Germany, Belgium, Holland, Denmark, Sweden, Switzerland, Poland, Hungary, Spain, Portugal, Palestine, Turkey, the Union of South Africa, Cuba, Santo Do-

mingo, Mexico, and all the countries of South America, with the exception of Bolivia.

Of the 600 books received, 147 were published in Germany during the years 1939-44. Somewhat lower are the figures for those published in Great Britain (110), France (81), and Italy (69), and considerably less are those for Spain (28), Portugal (19), Holland (19), Switzerland (16), and Sweden (10). Quite naturally, a large proportion of the total production of each country was concerned with that country's own art and architecture, although even war did not lessen the interest in all fields of the fine arts. A few of the acquisitions which are significant not only for their scholarship but also for the excellence of their illustrations are mentioned below.

From Germany: Alois Jakob Schardt's *Die Kunst des Mittelalters in Deutschland* (Berlin, Rembrandt - Verlag, [1943]); Joseph Braun's *Tracht und Attribute der Heiligen in der deutschen Kunst* (Stuttgart, Metzler, 1943); and Werner Hager's *Die Bauten des deutschen Barocks, 1690-1770* (Jena, Diederichs [1942]). An example of fine printing is Max Beckmann's *Apokalypse*, a book of lithographs with text, which was printed in secret at Frankfurt am Main in 1943, in a limited edition of 24 copies for distribution to the artist's friends. This copy, no. 24, was assigned to Lt. Max Loeb of the Library of Congress Mission to Germany, who has presented it to the Library.

From France: Germain Bazin's *Corot* (Paris, P. Tisné, 1942) which includes 128 reproductions, many of them in color, analytical notes on each illustration, and an excellent bibliography. The Éditions Alpina has issued two series of portfolios of extremely good reproductions, "Les Maîtres de peinture," each volume comprising 10 color plates of the work of Botticelli, Dürer, Rembrandt, Velasquez,

and others; and the "Athenæum, les documents photographiques," collections of 40 plates of Etruscan painting and sculpture, the Arch of Trajan, Luca della Robbia, drawings of Hans Holbein, etc. Similar portfolios of cathedrals and châteaux by well-known photographers were published by Éditions "Tel." Also of note is Henri Terrasse's *La Mosquée des Andalous à Fès* (Paris, Les Éditions d'art et d'histoire, 1942), which is volume 38 of the "Publications" of the Institut des Haute-Études Marocaines.

From Italy: Giovanni Galbiati's *Dizionario leonardesco; repertorio generale delle voci e cose contenute nel Codice atlantico* (Milan, Ulrico Hoepli, 1939); Stefano Bottari's *Storia dell' arte* (Milan-Messina, G. Principato, 194—43); and *La Protezione del patrimonio artistico nazionale dalle offese della guerra aerea* (Florence, Felice Le Monnier, 1942), an account with many illustrations of the steps taken to protect Italy's art treasures, published by the Direzione Generale per le Antichità e Belle Arti.

From Denmark: *Dansk Kunst, fra Rokoko til vore Dage*, by Henrik Boe Bramsen (Copenhagen, H. Hirschprung, 1942) and Sthyr's *Dansk Grafik*, which is cited in the section on Prints, *supra*.

From Sweden: *Svensk teknik och industri i konsten*, by Sixten Rönnow (Stockholm, Maskinaktiebolaget Karlebo, 1943), a collection of reproductions of paintings, drawings, sculpture, and prints illustrating industry in Sweden as portrayed by artists through the ages.

From Holland: Volume I of Henk J. M. Wiegiersma's *Volkskunst in de Nederlanden* (Helmond, N. v. boekdrukkerij "Helmond," 1941), which deals with small carved objects.

From Latin America, a few of the 82 items received are: Heliodoro Pires' *O Aleijadinho, gigante da arte no Brasil* [São Paulo, Edições Melhoramentos, 1942],

a study of Antonio Francisco Lisboa (1730–1814), the Brazilian painter; *História da pintura no Brasil*, by José Maria dos Reis (São Paulo, Editôra "LEIA," 1944); *20 Dibujos de José Clemente Orozco de la exposición de agosto de 1945 en el Colegio nacional, México, 1945* [México, Talleres gráficos de la nación, 1945], a portfolio of 20 plates, which is no. 363 of an edition of 400 copies; and *San Francisco de Lima* by Benjamín Gento Sanz (Lima, Peru, Imprenta Torres Aguirre, 1945), an account of the history and architecture of the church and monastery, with a prologue by Emilio Harth-terré.

Several early items of interest have also been added to the collection of books on fine arts. Earliest of these is the *Libro d'Antonio Labacco appartenente a l'architettura nel qual si figurano alcune notabili antiquita di Roma*, Rome, 1559. This is the second edition, which contains the Privilege of Pope Paul IV, but is similar in all other respects to the first edition (1558). Labacco, a pupil of Antonio da San Gallo, the younger, was evidently an architect of some note although he is best known for these restorations of ancient Roman buildings. Of him Vasari wrote: "Antonio L'Abacco likewise has published plates in a beautiful manner of all the notable antiquities of Rome, with their measurements, executed with great mastery and with very subtle engraving . . ." and again "In executing it (the model in wood of San Gallo's plan for St. Peter's) Antonio L'Abacco, who had charge of the work, acquitted himself very well, having a good knowledge of the matters of architecture, as is proved by the book of buildings of Rome that he printed, which is very beautiful." (Gaston de Vere's translation of the *Lives*).

This volume, which consists of a handsome title page and twenty-six plates, includes restorations of the Temple of Trajan, the Temple of Jupiter Stator and de-

tails of others which, although not so labelled by Labacco himself, can readily be identified as the Temple of Mars Ultor and the Basilica Aemilia by comparison with the later renderings of these buildings published by d'Espouy.

Also of the sixteenth century is the *Architectura*, by Wendel Dietterlin, published by B. Caymox in Nuremberg in 1598, a collection of 209 designs for doors, windows, fountains, sarcophagi, etc. based on the five orders, according to the author's own description. Classified into five parts, the Tuscan, Doric, Ionic, Corinthian, and Composite orders, these fantastic and often grotesque designs show how the Renaissance prototypes were modified in Germany. Although Dietterlin was primarily a painter and etcher, his books, published in several editions, had a wide circulation and were of profound influence in the development of German architecture of the seventeenth century.

The most notable addition to the collection of early fine arts books is Jean Tijou's *Nouveau liure de desseins* whose ornate title page, designed by Louis Laguerre, Tijou's son-in-law and godson of Louis XIV, bears the following description in French and English: "A new booke of drawings invented and desined by John Tijou. Containing severall sortes of Iron worke as Gates, Frontispeices, Balconies, Staircases, Pannells &c., of which the most part hath been wrought at the Royall Building of Hampton Court, and to severall persons of qualities Houses of this Kingdome. All for the Use of them that will worke Iron in Perfection, and with Art. Sold by the Author in London, 1693." Tijou, who worked under the royal patronage of Queen Mary during her lifetime, in addition to his work at Hampton Court, designed ironwork for St. Paul's Cathedral, the Library of Trinity College, Cambridge, and Chatsworth, seat of the Duke of Devonshire. Little is known of his life,

although it is probable that before his death he returned to his native France, but it is certain that he was responsible for the change in fashion in decorative metal work in England at the end of the seventeenth century. In publishing his designs, 19 plates in all, which were executed by well-known foreign engravers living in London, Tijou introduced into England a practice which had long been common in France and Germany.

A seventeenth-century version of the modern "how to paint" books, is the *Ars Pictoria; or an Academy Treating of Drawing, Painting, Limning, and Etching. To Which Are Added Thirty Copper Plates Expressing the Choicest, Nearest and Most Exact Grounds and Rules of Symetry; Collected out of the Most Eminent Italian, German and Netherland Authors*, by Alexander Browne, London, 1669. Browne, who was a portrait painter, engraver, and dealer, also gave lessons, according to entries in Samuel Pepys' diary for May 7, 1665, May 3, 1666, and several times thereafter. The last entry relating to Browne is that for May 27, 1669: "Presented this day by Mr. Browne with a book of drawings by him, lately printed, which cost me 20s, to him." This refers evidently to the *Ars Pictoria*, in which the author sets forth rules for proportion and symmetry of the human figure as well as instructions for painting light, mixing color, etching, etc.

The classical influence of a much later date in England is illustrated in *Plans, Elevations and Sections, of Holkham in Norfolk, the Seat of the Late Earl of Leicester*, by Matthew Brettingham, published in London in 1761. Upon seeing this volume Horace Walpole is said to have exclaimed: "How the designs of that house, which I have seen a hundred times in Kent's original drawings, came to be published under another name and without the slightest mention of the real architect is beyond comprehension." Although Bret-

tingham was the architect who carried out, over a period of thirty years, the plans for the construction of Holkham, this great eighteenth-century house was actually designed by William Kent, follower of Palladio and Inigo Jones, in collaboration with the Earls of Burlington and Leicester. Holkham represents the combined taste and efforts of these three men. In a later edition (1773), published by Brettingham's nephew and assistant after his death, credit is given in the preface to Kent and his patrons for the general ideas and first sketches.

Dating from the same great era in England is another acquisition of historical as well as artistic interest, *The Tapestry Hangings of the House of Lords: Representing the Several Engagements between the English and Spanish Fleets, in the Ever Memorable Year MDLXXXVIII, with the Portraits of the Lord High-Admiral, and Other Noble Commanders, Taken from the Life*, published by John Pine, the well-known engraver, in London in 1753. This volume of beautifully engraved plates of the ten tapestries and ten charts (described on the title page as "From a Book entitled, *Expeditionis Hispanorum in Angliam vera Descriptio, A. D. 1588*, done, as is supposed, for the said tapestry to be work'd after") also contains an historical account of each day's action and a description of the tapestries, drawn by the Reverend Philip Morant, the historian.

The tapestries, made at the beginning of the seventeenth century to commemorate the victory over the Spanish Armada, were commissioned by Admiral Lord Howard

who had been appointed by the Crown to make the necessary arrangements. They were executed by Franchois Spierinx of Delft, one of the most expert weavers of the time, from cartoons by Hendrik Cornelis Vroom, a marine and battle painter of Haarlem. The hangings, which were originally placed in the Royal Wardrobe at the Tower but later hung in the House of Lords by order of Cromwell, were destroyed in the burning of the Houses of Parliament on October 16, 1834.

A little volume with an Advertisement beginning: "We proceed to gratify the curiosity of the public with some other lists of valuable collections . . ." was edited by Horace Walpole and published in London in 1758. It contains a catalog of that part of the Duke of Buckingham's famous collection which was sold by his son, George Villiers, 2nd Duke of Buckingham, while in exile in Antwerp. Judging by this portion, which boasted of no fewer than 19 Titians, 17 Tintoretto's, and 13 Rubens, the original collection must have been extraordinary. The fact that measurements for the canvases are given makes it of special interest. Also included are catalogs of Sir Peter Lely's collection of pictures, statues and bronzes; a description of the cartoons by Raphael at Hampton Court; and a letter from Mr. I. Talman to Dr. Aldrich recommending the fine collection of drawings of the Bishop of Arezzo, collected by Father Resta.

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Motion Pictures¹

THE Library of Congress has recently completed its selection of motion pictures for the year 1945. The films selected include 2,074 reels to be received through copyright deposit, 31,206 reels received from Government sources, and 337 reels from other sources. Because this is the first annual selection of photographs and other types of pictures from the motion picture industry in general to be carried out solely by the Library of Congress staff,² it may be of interest to readers of the *Quarterly Journal* to examine briefly the criteria that govern this selection.

Given adequate funds, personnel, and related facilities, the simplest method of assembling a motion picture library collection, or any other collection, would be to include all available material for permanent preservation—a method which has the virtue of requiring little, if any, exercise of judgment. If precedent has any value in this connection, however, it should be pointed out that neither the Library of Congress nor the National Archives has found it possible or expedient to preserve everything. The processing and housing of the complete body of archival and bibliothecal materials produced today would require fantastic expenditures and probably result in chaos; selection therefore is inevitable.

¹ Reprinted in part from "A National Film Library—The Problem of Selection" by John G. Bradley in the *Journal of the Society of Motion Picture Engineers*, July 1946, pp. 63-72. Permission to reprint has been granted by the Society.

² The staff of the Museum of Modern Art Film Library made this selection from 1942 through 1944.

Similarly in the case of film, only a partial inclusion of the total amount available is justified by the volume and nature of this bulky and repetitious medium.

If, therefore, a limited selection must be made, requiring the exercise of judgment, upon what factors should such judgment be exercised and who should participate in exercising it? What would be the service implications of the film selected? What kinds of film should be considered and from what sources should they be acquired? How much film should be included? These are a few of the considerations that have been taken into account in developing a selection formula for a film library.

In selections made for the Library heretofore, judgment has been exercised by a small group of analysts on the basis of diagnosis (pre-audits) in terms of certain rather fugitive preconceptions such as *good or bad, true or false, appropriate*, and the like. But no small group of analysts, regardless of its qualifications, can make selections in terms of diagnosis that will satisfy another group similarly qualified; the factors of judgment are too tenuous. Nor can such a group satisfy the public as a whole; the elements of controversy are too pronounced. This brings us, therefore, to a consideration of public participation, or at least, participation by those segments of the public most concerned. The consumer, the critic, the producer, and the reviewing groups reflecting the critical opinion of special interests (as education and religion) could all contribute evaluations. Such a composite judgment, being self-imposed, should prove

generally acceptable to all concerned. The deficiencies, if any, found in a collection resulting from this participation could be corrected by the staff of the Library of Congress.

Perhaps one of the most important considerations deserving a place in this discussion is the service implication of such a collection: who will use it and how? Certainly future historians will find it a rich warehouse of source material with which to evaluate the past. But no priority should be given to the historian at the expense of the many others who have an equal interest in such material: the students of the manifold arts reflected in motion pictures, such as music, the dance, make-up, costuming, speech, and drama in general; the scientists and technicians who have an interest in optics, electronics, and photochemistry; the sociologists, psychiatrists, and other observers of human behavior; the business men contemplating investments; the public leaders and public officials who may want to mobilize our national resources through the use of this medium in some crisis; the producers looking for research material as well as actual footage on non-restricted films; and the taxpayers in general who may be motivated solely by a curiosity in life as mirrored on the screen.

Sources may be divided for practical purposes into several overlapping categories, such as domestic and foreign, professional and amateur, government and private, etc., but all kinds of films and all available sources should be considered without prejudice. The volume of the collection should be liberal, sufficient to give an accurate index of production and consumption, and adequate to serve research needs on a wide front; diminutions could be made later if necessary. The chief limitation with respect to volume should be the avoidance both of repetition within the collection and

of duplication of evidence found elsewhere, as in the printed page.

Applying the formula outlined above, the Library of Congress made its selection of films for 1945 from eight groups, as follows:

I. American Newsreels

Three hundred newsreels have been selected in this group. It was originally planned to acquire the complete edited output of one of the major American newsreel companies, alternating the companies from year to year, and examining data sheets of other companies for possible supplementary material. With the end of hostilities, the newsreel companies no longer drew their material from a common pool, hence there was a greater divergence of subject matter; the Library accordingly deviated from the original plan and selected the total output of three newsreel companies, Pathe, Metro-Goldwyn-Mayer, and Universal. The films which will thus be received contain journalistic coverage of nearly every conceivable world news event of importance.

II. American Citations

Each edited title listed in one or more of the following categories has been selected: (a) Academy citations; (b) *Film Daily* citations, including the so-called "honor roll" as well as the "ten best"; (c) Citations by leading newspapers; (d) Citations by miscellaneous reviewing organizations representing special interests; and (e) The Box Office Champions cited by the *Motion Picture Herald*.

Within this group 96 titles or 552 reels were chosen. Citations by the Academy of Motion Picture Arts and Sciences, the National Board of Review, and other recognized sources have been heavily drawn upon in making these recommendations. There were several instances, of course, where a particular film was cited in more

than one of these categories. For instance, *The Lost Weekend* was an Academy Winner for the best motion picture of the year, best direction, best performance by an actor, and the best written screen play. It was also cited by the National Board of Review and the *Film Daily*, was a Box Office Champion, and received the New York Critics' award.

Such films as *Her Highness and the Bellboy*, *Here Come the Waves*, *Captain Kidd*, *Tonight and Every Night*, *Dillinger*, *Nob Hill*, *Conflict*, and others received no particular citations but were selected solely on the basis of box office success. Among the other films selected in this group were *A Song to Remember*, *Story of G. I. Joe*, representative Disney cartoons, *Anchors Aweigh*, *Our Vines Have Tender Grapes*, *The Picture of Dorian Gray*, *Valley of Decision*, *Bells of St. Mary's*, "This Is America" series, *Wonder Man*, *The House I Live in*, *The House on 92nd Street*, *Keys of the Kingdom*, *Laura*, *State Fair*, *Spellbound*, *Affairs of Susan*, *Love Letters*, *Christmas in Connecticut*, *The Corn Is Green*, *Mildred Pierce*, *Pride of the Marines*, and *Rhapsody in Blue*.

III. Producer Selections

No selections were made within this group because the Library's selection plan was not announced in time for the producers to participate. It is planned next year to include citations by the producers of their own pictures not covered by Groups I and II above. A producer, having invested his best thoughts, time, and money in the production of a picture, has a right to be heard in the matter of selection and preservation by a public institution. Each producer will be free to set up his own standards of selection; in brief, his selections will represent the pictures he wants the Government to preserve. The maximum quota from each producer is

set at approximately 50 reels or 50,000 feet.³

IV. American Miscellaneous

This group includes, on a selection and quota basis, other edited subjects from American sources that are not covered in Groups I, II, and III, and that represent a well-balanced cross section of the industry's output. There are many films that the critics have not acclaimed and the producers have not selected, or that may have been box office failures but which, nevertheless, are a part of the motion picture production and consumption pattern. Most of these selections have been made on the basis of reviews and data sheets; screenings have been arranged for doubtful cases.

Within this group 453 titles or 767 reels were selected. A variety of considerations entered into these recommendations, the dominant one being representation over a wide area of interest. Another consideration was motion picture actors. For example, in reviewing the westerns, titles that would include many of the well-known stars, such as Johnny Mack Brown, Bob Steele, Wild Bill Elliott, and others in that field, were selected. The influence of the war was still another consideration, with such titles as *Counter-Attack*, *Snafu*, *Allotment Wives*, and others serving as examples. Certain biographical subjects, fictional in representation but based on fact, have been included, for example, *The Great John L.* Two serial photoplays (*The Monster and the Ape* and *Jungle Queen*) were selected. During 1945 there was a deluge of psychological dramas; examples of these have been included. The rest of the selections are made up of a variety of categories, such as sports series, travelogs, animations, horror and crime stories, slapstick comedy, musicals, etc. In

³Total selected less duplications found in Group II.

the musical shorts there was a wide selection of popular bands. Examples of the films selected under these categories are as follows: *Carolina Blues* (musical with Kay Kyser), *Meet Miss Bobby Socks* (musical with Bob Crosby), *Rhythm Roundup* (western musical), "World of Sports" series (Bill Stern), *Guest in the House* (psychological drama), *Purity Squad* ("Crime Does Not Pay" series), "Traveltalk" series (James A. FitzPatrick), *Scarlet Clue* (mystery drama), *Boogie Woogie* (Robert Benchley comedy), *Ministry of Fear* (spy story), *Incendiary Blonde* (biography of Texas Guinan), "Sportlight" series (Grantland Rice), *Lady in the Death House* (horror drama), *Back to Bataan* and *First Yank into Tokyo* (war dramas), *Tarzan and the Amazons* (adventure drama), *Earl Carroll Vanities* (musical), representative selections from "Terrytoons," "Puppetoons," "Popeye," and other animation series, *Your National Gallery*, *World without Borders* (aviation), and others.

V. American Government

This group includes non-record film and library copies of record film produced or sponsored by the Government, and in its custody. 28,519 edited reels and 2,687 unedited reels were acquired in the past year. Circumstances governing the acquisition of Government films have, since the adoption of the selection plan, posed certain problems almost totally unrelated to selection. It is likely, therefore, that the acquisition of Government films will in the future be treated as a separate consideration.

The end of hostilities with Germany and Japan resulted in a great influx of films from various Government sources. Foremost were 26,384 reels of impounded or captured German films transmitted to the Library of Congress through the War Department. These consist of war training films, newsreels, general documen-

taries, and photoplays—all of which contain a broad portrayal of the birth and growth of the Nazi ideology. This material should prove to be valuable in writing the story of World War II.

From another Government agency came 2,687 reels of unedited travel film gathered from private sources and used by the Office of Strategic Services during the war. These are world-wide in scope and now form what is probably the largest and finest travel stock shot library in the United States.

Other Government acquisitions for the year were as follows: German films received in custody for the Alien Property Custodian, 589 reels; films on agriculture, 450 reels; Works Progress Administration films, 219 reels; United Newsreels, formerly issued by the Office of War Information, 37 reels; and Army War College films, 840 reels.

VI. American Non-Theatrical

Factual expository film used for teaching, training, and documenting purposes is included in this group, which is sometimes referred to as the 16 mm. field, although many of the negatives are and presently should be in the 35 mm. size. A substantial part of such film is available through copyright channels but the scope will be materially expanded.

Within this group 249 titles or 399 reels were selected. They include films on industry, science, medicine, education, training, religion, travel, aviation, etc. Examples are as follows: *Report on Jet Propulsion* (Bell Aircraft Corp.), *Right to the Point* (Sheaffer Pen Co.), *Power House of Aviation* (Wright Aeronautical Corp.), *Tomorrow's Highroads* (Shell Oil Co.), *Atmosphere and Its Circulation* and *Principles of Home Canning* (Encyclopaedia Britannica Films, Inc.), *No Time to Lose* (Aetna Casualty and Surety Co.), *Lucky*

Strike Means Fine Tobacco (American Tobacco Co.), *How Disease Travels* (Walt Disney), *Modern Photo-Engraving* (Eastman Kodak Co.), *Buick's on the Job* (Buick Motor Co.), *General Motors' Institute* (General Motors Corp.), *Kingdom of Plastics* (General Electric Co.), *To a New World* (Radio Corporation of America), *Tornado in a Box* (Allis Chalmers Corp.), *The God of Creation* (The Bible Institute), *Wings over Latin America* (Pan American World Airways), *Second Phase of the Kenny Treatment* (Sister Elizabeth Kenny), *Now the Peace* (Warwick Pictures, Inc.), and a lengthy series of instructional films produced for the United States Office of Education, dealing with aircraft work, foundry practice, engineering, automotive operations, nursing, and other subjects.

VII. Foreign Miscellaneous

A well-balanced cross section of foreign productions, world-wide in scope, consisting of newsreels, shorts, features, and expositorys, selected for the most part on the basis of critical opinion, is planned for this group. Because the selection formula was launched late in the year, only 7 titles or 56 reels were selected.

VIII. Unedited Footage

This group may be divided into two subgroups: (a) films that have been exposed in connection with production work but not used in the final release, having been set aside as "library shots," and (b) related sequences taken from edited or released pictures and compiled into series on such topics as geography, transportation, industry, agriculture, music, speech, sports, and the like. The possibilities of this second subgroup have been discussed with key men in government, industry, and education with favorable results, but must be explored further. Within this group 2,687 reels were acquired from the Office of Strategic

Services and are included in Group V above (American Government).

The films selected in the foregoing groups total 33,280 reels, of which 2,074 reels are of non-governmental origin. If both a preservation copy and a service copy had been included for each item selected (as is planned for future acquisitions) the total storage load would have been 66,560 reels.

Not included in the groups listed above are 179 reels received by gift, 39 reels by purchase, and 119 reels representing selections made for the Library by the Museum of Modern Art prior to July 1, 1945, but received after that date—thus bringing the grand total of films actually acquired or selected for acquisition during the year 1945 to 33,617 reels.

The motion picture collection of the Library of Congress should prove useful in many areas of interest. Certainly the motion picture demonstrated its power during the recent international struggle—a power to train men effectively and to mobilize our national emotional resources behind the armed forces. It is believed that such a collection, augmented with appropriate reference services and bibliographical controls, should be of great use to scholars, Government officials, producers, and others. The Library of Congress is undertaking in its motion picture program to give the screen a recognition comparable to that enjoyed by the printed word. It is believed, therefore, that the motion picture industry will take appropriate pride in this recognition and co-operate with the Library in building up a world collection of such material. Already the request for service indicates a wide interest in the Library's film program, if not a little impatience at the slowness with which action is being taken. It is hoped, however, that when necessary personnel has been recruited, the progress from there on may be relatively rapid and specific.

JOHN G. BRADLEY
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SOME RECENT PUBLICATIONS OF THE LIBRARY OF CONGRESS

ADMINISTRATIVE

Florida's Centennial, Library of Congress, March 3, 1945. An address by the Hon. Claude Pepper, Senator from Florida, on the occasion of ceremonies opening the Florida Centennial Exhibition at the Library of Congress together with a catalog of the exhibition. 36 p. plates. For sale by the Superintendent of Documents, U. S. Government Printing Office, Washington 25, D. C. Price, 20 cents.

The National Library in the Life of the Nation. By Luther H. Evans, Librarian of Congress. An address delivered before the Organizational Conference of the Canadian Library Association, Hamilton, Ontario, June 15, 1946. 11 leaves. Mimeographed. Furnished on request.

Problems Facing the Library of Congress. By Luther H. Evans, Librarian of Congress. Talk given before a joint meeting of the Cleveland Chapter, Special Libraries Association and the Library Club of Cleveland and Vicinity, October 4, 1945. 4 p. Multilithed. Furnished on request. Reproduced, by permission, from *Special Libraries*, December 1945.

Texas Centennial Exhibition Held at the Library of Congress, Washington, D. C., December 15, 1945-April 15, 1946. 54 p. plates. For sale by the Superintendent of Documents, U. S. Government Printing Office, Washington 25, D. C. Price, 30 cents.

COPYRIGHT OFFICE

Forty-eighth Annual Report of the Register of Copyrights for the Fiscal Year Ending June 30, 1945. 9 p. Furnished on request.

GENERAL REFERENCE AND BIBLIOGRAPHY DIVISION

Money and Banking; A Selected List of References. Compiled by Helen F. Conover. 14 l. Mimeographed. Furnished only to libraries on request.

Post-War Problems; A Current List of United States Government Publications, July-September 1945. Compiled by Katharine Oliver Murra with the collaboration of librarians of the Federal agencies. 193 p. Mimeographed. Furnished only to libraries on request.

HISPANIC FOUNDATION

The Hispanic Activities of the Library of Congress with an Address by Archibald MacLeish. 36 p. plates. Furnished on request.

Las Actividades Hispánicas de la Biblioteca del Congreso con un Discurso de Archibald MacLeish. 39 p. plates.

"Traducción de la Biblioteca del Congreso de los Estados Unidos, publicada como parte del programa del Comité Interdepartamental de Cooperación Cultural y Científica."

As Atividades Hispânicas da Biblioteca do Congresso com um discurso por Archibald MacLeish. 39 p. plates.

"Tradução da Repartição Central de Traduções Secretaria de Estado dos Estados Unidos."

LEGISLATIVE REFERENCE SERVICE

Bibliography of Publications by Members of the Seventy-Ninth Congress. George H. Milne, Compiler, assisted by Alvin Secrest and E. Eleanor Rings. 13 p. Mimeographed. Furnished only to libraries on request.

Public Affairs Bulletins. Nos. 45-47. Mimeographed. Furnished only to libraries on request.

No. 45. Economic Relations between the United States and Latin America. Lottie M. Manross. 44 p.

No. 46. Financing Social Security. Raymond E. Manning. 118 p.

No. 47. Forestry Activities of the Federal Government. Virginia Brewer. 185 p.

PROCESSING DEPARTMENT

Classification. Class G. Maps. G3160-9999. Preliminary Draft. 58 l. Mimeographed. Furnished only to libraries on request.

Studies of Descriptive Cataloging; A Report to the Librarian of Congress by the Director of the Processing Department. 48 p. Furnished on request.

UNION CATALOG DIVISION

Select List of Unlocated Research Books. No. 10. May 1946. 49 l. Multilithed. Furnished only to libraries on request.